COMPOSITION AND RHETORIC

LOCKWOOD AND EMERSON

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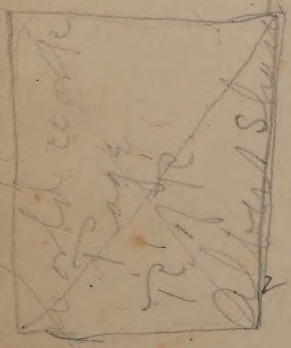

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Emma Abbott

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Sections 1-2-3, 12-4.

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COMPOSITION AND RHETORIC

FOR

HIGHER SCHOOLS

BY

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AND

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TO

OUR PUPILS

WHOSE APPRECIATIVE SYMPATHY
HAS MADE OF OUR SCHOOLROOM DAYS
A DELIGHTFUL EXPERIENCE

PREFACE

CERTAIN demands may fairly be made of any text-book that purposes to serve the cause of good teaching and aims to win an honorable place in the classroom. Two of these demands take the form of the categorical imperative: the book must be practical, and it must be adequate in scope and content. To these two should be added a third — the book must be interesting; for to sentence students to the use of a dull and lifeless text-book is, often, to condemn them to a lifelong distaste for the subject of that particular book. Then, in these days of many books, the newcomer may fairly be asked to show some traits of its own such as stamp personality on a man or a woman, — traits which will mark it out at once from other books in its class.

Two of the important characteristics which give this book its distinct individuality are: (1) *The cumulative method of treatment shown in the text, in the illustrative examples,* and *especially in the exercises;* and (2) *The constant emphasis laid on the pupil's own thinking and writing.* These features are particularly well illustrated in the treatment of the paragraph. In the early part of the book the single paragraph is made the unit of writing; then, naturally and gradually, related paragraphs are introduced; and, finally, these develop into the longer theme. The student at first gains a clear understanding of the meaning of the paragraph by observing its use in

the selections given for retelling another person's thought; next by the study of its relation to his own notes and outlines; and then by using it in his own writing. Still later in the course the pupil takes up the analytical and detailed study of the paragraph and its essential qualities — unity, coherence, and emphasis. Throughout the work on the paragraph, as in all other subjects treated, the student is led to develop for himself a simple and natural theory and practice of writing.

The book is divided into four parts to mark the natural stages in the development of the subject, and to aid teachers in the arrangement of their work. Part I begins with reviews of Grammar and Punctuation. The exercises in these reviews are so arranged as to furnish valuable written work; but if it is desired, the chapters may be used primarily for reference. This Part also includes the necessary instruction for retelling another person's thought, and for the expression of the pupil's own thought in simple description from observation and in simple narration from experience.

Part II treats description and narration in a more advanced way, emphasizing the use of the imagination in producing certain desired impressions. There is also a thorough discussion of the theme and its preparation.

Part III deals with the parts of the completed theme — the paragraph, the sentence, and the word. The pupil's critical and analytical view of his own work is appropriate at this stage of his writing, and correlates well with his work in the college requirements.

Part IV treats the prose forms of composition, especially the oration and the debate, with considerable

detail. It also furnishes interesting composition work in connection with the analysis of a typical novel and drama, and with the study of poetic forms. Chapter XIX on Figures of Speech is a reference chapter, to be used whenever needed.

Other less prominent but particularly helpful features of the book are: the sections on translating into English, on note-taking, on making outlines, on the writing of examination papers, on the use of the library, and on the use of the dictionary. Topical headings, summaries at the close of chapters, cross-references, pictures, and the index are also important.

In giving the work to the public we desire to express grateful appreciation of the encouragement and help rendered by various teachers. For valuable suggestions and critical supervision while these pages were going through the press, we are especially indebted to Mr. Frederick D. Nichols, recently in charge of the Department of English in the Academy of the University of Chicago, Morgan Park, Illinois; Dr. Laura E. Lockwood, Instructor in Literature and English in Wellesley College, Wellesley, Mass.; Mrs. Emily Meader Easton, recently Head of the English Department of the Classical High School, Providence, Rhode Island; and Mr. Frank M. Bronson, Academy Assistant Professor in the University of Chicago.

THE AUTHORS.

AUGUST 15, 1901.

SPECIAL MARKS OF CORRECTION

The marks of correction used by proof readers, presented under the topic "Use of English Dictionaries" (see § 228, 11), are recommended for use in the criticism of themes. The following list of abbreviations provides other marks of correction commonly used:

Amb.	ambiguity.
Awk.	awkwardness.
Brb.	barbarism.
Cd.	need of condensation.
C.	lack of coherence.
Em.	lack of emphasis.
Euph.	lack of euphony.
Exp.	need of expansion.
Fig.	faulty figure.
Gram.	poor grammar.
Imp.	impropriety.
Obs.	obscurity.
P.	poor punctuation.
Red.	redundancy.
Sp.	poor spelling.
Taut.	tautology.
Tr.	need of transposition.
U.	lack of unity.
Var.	lack of variety.
Verb.	verbosity.
?	false or doubtful statement.
! !	pretentious language.

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COMPOSITION AND RHETORIC

Part I

CHAPTER I

A REVIEW OF ENGLISH GRAMMAR

"Grammar is the humble, oft-despised, but truly loyal handmaid of thought's best expression."

I. INTRODUCTION

1. Language. The word "language" is derived from the Latin *lingua*, meaning *tongue*. Its first meaning is, therefore, the expression of thought by the use of the tongue. But there are other ways by which thought may be communicated. For example, some of the North American Indians have a method of conversing by gestures, without speaking at all; sea captains often "wig-wag," *i.e.* talk with one another at a distance by signals; the Egyptians exchanged ideas by means of "hieroglyphics"; and all civilized people use written signs. In its broadest sense, therefore, language means all the ways in which men make known their thoughts. In the common use of the term, **language is the expression of thought by means of spoken or written words.**

2. **Words.** When we speak or write the word "horse," we as truly make a sign, as a deaf-mute does when he expresses the idea "horse" by his fingers. Our sign for horse cannot be understood by any one who does not know the English language; for different languages have different words — *i.e.* signs — for the same idea. **Words are signs of ideas.** Many words suggest **distinct ideas.**

Ex. *Farmer, cat, dog, house, rose,* call up to our minds pictures of *persons, animals,* or *things.*
Walk, write, sing, suggest kinds of *action.*
Yellow, blue, tall, beautiful, suggest *qualities belonging to persons* or *things.*

If, however, we wish to say "A boy is in the tree," we cannot express our idea perfectly by saying "boy . . . tree," still less by saying "boy . . . is . . . tree." That is, it is not enough to use simply words which express distinct ideas. We need also certain other words, — *a, in, the,* — to call up a clear picture to the mind. So we see that **words which connect or limit other words and show their relations are needed in the expression of complete thoughts.**

3. **Sentences.** Words may be joined to form statements or sentences. **A sentence is a combination of words that expresses a thought and that contains a subject and a predicate. The *subject* is that part of the sentence which represents the person or the thing of which something is said. The *predicate* is that part of the sentence which represents what is said of a person or a thing.** The *subject* is usually a name, or it contains a name with other modifying words. The *predicate* must contain a word that has the power of asserting or stating something. In the sentence, "The boy ran away," *ran* is the asserting

word. In the sentence, "The apple is red," *is* is the word that has the asserting power, but *red* represents the idea that is to be asserted. This is sometimes called the "predicate idea," or attribute, and *red* is called the "predicate term," or attribute of the sentence.

4. Construction. The relations of words to each other in sentences are shown in three ways: (1) by their *form;* (2) by their *arrangement;* (3) by the use of *connecting words* like *and*, *when*, *in*, *for*, etc. In the expression "John's book," the *form* of the word "John's" shows the relation of "John" to the book; that is, it shows that he is the possessor of the book. In the sentence "James struck Thomas," the *order* of the words helps to show that "James" performed the action and that "Thomas" received it. In the expression "The ambition of a soldier," the relation of "ambition" to "soldier" is shown by the word "of." **The relation in which a word stands to other words in connected speech is called its construction.**

5. Grammar. Some words change their form to express different ideas, and the same word may have different constructions in different expressions.

The study that treats of the forms and the constructions of words and sentences is called grammar. Grammar does not *make* the laws of a language; it only states them in an orderly way.

6. Value of the study of grammar. Grammar does not accomplish its full purpose unless it becomes a *practical aid to writing.* While it is possible to use the English language correctly without studying grammar, still such

study ought to hasten the process of acquiring skill in composition. The following review is intended to emphasize the most important usages of the English language now approved by the best writers and speakers.

II. CLASSIFICATION OF THE PARTS OF SPEECH

7. Number and names of the parts of speech. There are eight **parts of speech,** or **classes into which words are divided according to their use.** These parts of speech are called nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

8. A noun is the name of a person, a place, or a thing.

1. A *proper* noun is the name by which we distinguish a particular person, place, or thing from others of the same kind.

Ex. Henry, Shakespeare, Boston, Declaration of Independence, Central Park, the Mayflower.

2. A *common* noun is usually the name which may be applied to any one of a whole class of persons, places, or things.

Ex. Boy, city, bird, pencil.

Some kinds of common nouns are given special names.

1. Names of qualities and general ideas are called *abstract* nouns.

Ex. Beauty, goodness, truth, anger, success.

2. Names of groups of persons, animals, or things are called *collective* nouns.

Ex. Crowd, class, school, army, congregation; flock, herd; fleet, cluster.

3. Nouns formed from verbs are called *verbal* nouns.

Ex. *Skating* is good exercise. *To run* is fine sport.

9. A pronoun is a word that is used instead of a noun. It stands for, but does not name, the person or thing that the noun names.

1. A *personal* pronoun distinguishes the speaker, the person spoken to, or the person or thing spoken of.

Ex. I, you, he, she, it.

2. A *relative* pronoun refers to some noun or pronoun called an *antecedent*, and connects the clause introduced by the relative with that antecedent. The most common relative pronouns are *who*, *which*, *that*, *what*, *whoever*, *whichever*, and *whatever*. *Who* and *whoever* relate to persons; *which* and *whichever*, to things; *that*, to either persons or things.

Ex. Sir Walter Scott, *who* was a famous novelist, was also the author of several notable poems.

Water, *which* is composed of oxygen and hydrogen, is necessary to life.

The book *that* you want is on the table.

3. *Who*, *which*, and *what*, when used to ask questions, are called *interrogative* pronouns.

Ex. *Who* is there? *Which* will you have? *What* do you want?

4. An *adjective* pronoun is a pronoun which can be used as an adjective. The most important adjective pronouns, *this* and *that*, are called *demonstrative* pronouns because they point out. Certain other adjective pronouns are called *numeral* pronouns. *Each* is a *distributive* pronoun.

Ex. *This* is my book. *Those* are my apples. "*Many* are called, but *few* are chosen." *Each* of the debaters is honest in his views.

10. An adjective is a word that describes or limits a noun or pronoun.

1. A *descriptive* adjective assigns a quality.

Ex. A *large* apple was given me by a *kind* farmer.

2. The definite article *the* and the indefinite article *a* (or *an*)[1] are adjectives, because they are used to limit nouns.

Ex. *The* captain praised his men.
A captain was killed in battle.

3. A *pronominal* adjective is an adjective that can be used as a pronoun. The most important pronominal adjectives are the *demonstrative*, *distributive*, and *numeral* adjectives.

Ex. *That* teacher has given *several* oranges to *each* boy in his class.
Every man in *both* armies may be a true patriot.

4. A *proper* adjective is an adjective formed from a proper noun.

Ex. Scottish, Roman.

11. A verb is a word that asserts something concerning a person, place, or thing. Alone or together with other words it may form the predicate of a sentence.

Ex. Go, runs.

A group of words which performs this office is called a *verb phrase*.

Ex. May do, might have been seen.

[1] *An* is used before words beginning with a vowel or a silent *h*; *a* before other words, including those beginning with the consonant sound of *y* or *w*.

1. A *weak* (or regular) verb is a verb which forms its *past* and *past participle* by adding *ed*, *d*, or *t* to the present.

Ex.	Present	Past	Past Participle
	fill	filled	filled
	compare	compared	compared
	dwell	dwelt	dwelt

2. A *strong* (or irregular) verb is a verb which forms its *past* and *past participle* by changing the stem vowel of the present tense without adding any ending.

Ex. Present, *sing*; past, *sang*; past participle, *sung*.

3. A *transitive* verb expresses action and usually needs to be followed by some noun or pronoun in order to complete its meaning. This noun or pronoun is the *direct object* of the verb.

Ex. The boy *learned* his lesson.

4. An *intransitive* verb cannot have a direct object.

Ex. The boy *came* to school on his bicycle.

5. An *auxiliary* verb is a verb that helps another verb to assert action. The most common auxiliary verbs are *be*, *have*, *do*, *shall*, *will*, *may*, *might*, *should*, etc.

Ex. The lesson $\left.\begin{matrix} is \\ was \end{matrix}\right\}$ well learned.

The pupils *have* gone home.

I *shall* go to the concert to-night.

6. A *copulative*[1] verb is a verb which connects an attribute or predicate term with the subject; as, "God *is* good," "The apple *seems* mellow." *Be* is the usual copulative verb; but *seem*, *become*, and a few other verbs are similarly used.

7. A *defective* verb is a verb which lacks many of the usual verb forms.

Ex. Ought, must, and most auxiliaries.

8. An *impersonal* verb is a verb which has no definite subject. *It* usually stands as the subject.

Ex. It *rains*. It *seems*.

12. An adverb is a word which modifies the meaning of a verb, an adjective, or another adverb. The most common kinds of adverbs are those of time, place, manner, and degree. Adverbs of time, place, and manner usually modify verbs; adverbs of degree usually modify adjectives or other adverbs.

Ex. The books are *now* on the shelves. (Time.)
There is the man you want. (Place.)
The ship sailed *slowly* away. (Manner.)
This apple is *very* large. (Degree.)

13. A preposition is a word which shows the relation between a noun or pronoun, used as its object, and some other word or words in the sentence.

Ex. The boy ran away *from* school, and caught five trout *in* a brook *on* his father's farm.

[1] In distinction from copulative verbs, all other verbs are called by some grammarians *attributive* verbs.

14. A conjunction is a word which connects words, phrases, or clauses.

1. A *coördinate* conjunction connects words or groups of words of the same rank.

Ex. Mr. Brown *and* Mr. Smith are neighbors.

It seems easy for some people to say one thing *and* to mean another.

William went to the seashore, *but* his sister went to the mountains.

2. A *subordinate* conjunction connects groups of words of unequal rank; usually a subordinate clause with a principal clause (see § 39, 2).

Ex. We missed the train *because* he was late.

Though he slay me, yet will I trust in him.

If you see Margaret to-day, please give her this book.

3. *Correlative* conjunctions are conjunctions that are used in pairs. The correlatives most often used are *either . . . or; neither . . . nor.*

In a similar way a few conjunctions are paired with other words.

Ex. *Both . . . and; not only . . . but also.*

Note. — For the position of correlatives in the sentence, see § 209.

Ex. *Both* the President *and* the Vice-President of the United States are hard-working men.

Neither Harry *nor* Richard has translated his Latin lesson.

Either you must take back what you have just said, *or* we can no longer be friends.

Not only his duty, *but also* his inclination, prompts him to be kind to his mother.

15. An interjection is a word which expresses surprise, anger, pleasure, or some other strong feeling.

Ex. *Pshaw!* why did you do that?

Hurrah for John Grey!

Alas! you have done him a greater injustice than you know.

EXERCISE

I

In the following quotations, tell to what part of speech each word belongs:

1. At my coming back, I shot at a great bird, which I saw upon a tree on the side of a great wood. I believe mine was the first gun that had been fired there since the creation of the world. — DEFOE.

2. Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

SHAKESPEARE.

II

Write a sentence in which you use *five* or more parts of speech. Tell *what* parts of speech you have illustrated.

III

Write out the following exercises:

1. A sentence in which you use a *collective noun*, a *descriptive adjective*, a *transitive verb*, and an *adverb of place*.

2. A sentence in which you use a *proper noun*, a *numeral adjective*, and a *personal pronoun*.

3. A sentence in which you use an *abstract noun*, a *relative pronoun*, and a *subordinate conjunction*.

IV

In each blank space supply a *conjunction*, state what kind it is, and tell what it connects:

1. Every man would live long; —— no man would be old.
2. Iron, lead, —— gold are metals.
3. —— Mary —— Jane was at school yesterday.
4. —— one —— the other of us must give way.
5. —— she had told the truth, all would have been well.
6. He continued his story, —— his listeners were singularly preoccupied —— thoughtful.

III. CHANGES IN THE FORMS OF PARTS OF SPEECH

16. Inflection. Inflection is the change in the forms of words usually made by adding terminations to the stem or root. Greek, Latin, and most European tongues have many inflections. The same was true of Old English; but the language has long since dropped most of the inflections, their place being largely supplied for nouns and pronouns by prepositions, and for verbs by auxiliaries. The names of the old inflectional forms are sometimes conveniently used to designate words which have lost their real inflection, but which retain a certain *agreement* with other words. For instance, the objective case of nouns is as truly gone from the language as the dative. Yet because pronouns have an objective case, nouns to which they refer still have a certain agreement that it is convenient to call the objective case. Again, the relative *who* has no personal forms; yet if its antecedent is a

personal pronoun its agreement with that pronoun determines the person of the verb of which it is the subject; as, "I who speak," "He who speaks." Except in such instances, it is well to avoid the use of terms which belong more properly to the grammar of the highly inflected Old English.

Changes in Nouns and Pronouns

17. Almost all personal forms remaining in the English language belong to personal pronouns and to their agreement with other words. A verb is said to be in the same person as the noun which is its subject, or a personal pronoun with the noun with which it is in apposition; but the noun seldom changes its form to denote person.

The pronoun of the *first* person denotes the speaker.

Ex. I, my, me; we, our, us.

The pronoun of the *second* person denotes the person spoken to.

Ex. Thou, thy, thee; you, your.

The pronoun of the *third* person denotes the person spoken of.

Ex. He, she, it; they.

18. Number is the form of a noun or a pronoun which shows whether one or more than one is meant. There are two numbers, singular and plural.

The *singular* number means but *one*.

Ex. Boy, child, ox; I, thou, he, she, it; this, that.

The *plural* means *more than one*.

Ex. Boys, children, oxen; we, you, they; these, those.

Number belongs to nouns, a few pronouns, the demonstratives *this* and *that*, and a few verbal forms.

19. Some important facts about the plurals of nouns.

1. **Most nouns** form their plurals by adding *s* to the singular.

SINGULAR	PLURAL
girl	girls
book	books
chair	chairs

2. **Most nouns ending in *s*, *sh*, *ch*, *x*, or *z*** form their plurals by adding *es* pronounced as another syllable.

SINGULAR	PLURAL
dress	dresses
thrush	thrushes
church	churches
box	boxes
adz	adzes

3. **Most nouns ending in *y***, preceded by a *consonant*, form their plurals by changing *y* to *i* and adding *es*.

SINGULAR	PLURAL
lady	ladies
baby	babies
city	cities

4. **A few nouns ending in *o***, preceded by a *consonant*, form their plurals by adding *es*.

SINGULAR	PLURAL
echo	echoes
potato	potatoes
cargo	cargoes

5. **Most nouns ending in *f* or *fe*** form their plurals by changing *f* to *v* and adding *s* or *es*.

Singular	Plural
knife	knives
calf	calves
staff	staves

6. **Foreign nouns** usually retain the plurals of the language from which they come. Many of them also have a plural in *s* or *es*.

Singular	Plural
cherub	cherubim *or* cherubs
phenomenon	phenomena
crisis	crises
alumnus	alumni
alumna	alumnæ
syllabus	syllabi *or* syllabuses

7. Letters, figures, and other signs form their plurals by adding *'s*.

Ex. A's, 7's, X's, R's.

8. Many nouns are always singular or always plural.

Ex. *Sing.* peace, flesh, electricity.
Plu. tidings, scissors, thanks, riches.

20. Gender is the form of a noun or a pronoun which distinguishes sex. There are three genders: masculine, feminine, and neuter. The masculine gender denotes male beings, whether men or animals; the feminine gender denotes female beings, whether women or animals; and the neuter gender denotes inanimate objects. Very few nouns now change their form to show gender; yet the change may

be seen in such words as *prince, princess; hero, heroine; executor, executrix.* There are many nouns which include in their meaning the idea of male or female sex, or no sex; and it is often convenient to refer to these as masculine, feminine, or neuter nouns, especially when they stand as antecedents of pronouns which take agreeing gender forms. The personal pronoun of the third person singular has three genders: masculine *he*, feminine *she*, neuter *it.*

21. Case is the form of a noun or a pronoun which shows its construction. There are three cases: nominative, possessive, and objective.

Ex. *Nom.* he, she, they, I, we, thou, who.
Poss. my, our, thy, your, his, their, whose.
Obj. me, thee, them, whom.

22. Noun constructions. The chief noun constructions are shown in the following sentences.

Ex. The *man* is old. (Subject.)
He is a *man.* (Predicate Nominative.)
Mr. Smith, the *man* that you saw, is here. (Appositive.)
I saw a *man.* (Object of a verb.)
Speak to the *man.* (Object of a preposition.)
He gave the *man* a dollar. (Indirect object.[1])
The experience has made him a wiser *man.* (Predicate Objective.)
Man, who told you so? (Nominative Independent.)
The *man* being ill, we excused him. (Nominative Absolute.)

23. Nominative and objective cases. The noun preserves the same form in all of the constructions just given. The

[1] The Latin dative.

pronoun, however, has the nominative form when used as subject or as predicate term; as, "He is coming," "It is he." It takes the objective case as object of a verb or a preposition. In the absolute participial construction, the nominative case is used in modern English; as, "He being ill, we went to see him"; "It being he, we ran to meet him." This construction is similar to that found in the Latin where the ablative is the absolute case. *Although logically correct in English, the nominative absolute is not used by the best writers, who prefer in ordinary cases a more direct form of sentence.*

In general, an appositive takes the same case as the word which it explains, and the noun or pronoun that follows the verb *be* (or any copula) has the same case as the word that precedes the copula, the words standing in the relation of subject and predicate terms.

24. The possessive case. The possessive case is the form of a noun or pronoun which shows possession.

Ex. Man's, ladies'; my, your, his, their.

The possessive singular is formed by adding *'s* to the noun. This possessive ending is a contraction of the old Anglo-Saxon termination *es* or *is*. In general, only the names of persons and animals have possessive cases, though in poetry, and rarely in prose, a possessive sign is added to other nouns as well. If the singular noun ends in *s*, usage varies in the form of the possessive. Some writers add the apostrophe only; others add *'s*, except in a few instances, such as "Moses' law" and "for Jesus' sake."

The possessive plural of nouns is formed by adding simply an apostrophe when the plural ends in *s*. When it ends in some other letter, *'s* is added; as, *children's*.

It will be observed that in the possessives of pronouns no apostrophe is used. The secondary forms, *mine*, *theirs*, etc., are generally used without the noun and may be used in either the nominative or the objective case.

Ex. This book is *mine*. (Predicate Nominative.)
They study from *theirs*. (Object of Preposition.)

If several nouns indicate joint possession, the possessive sign should be used with the last noun only.

Ex. They have a special sale of gloves at Jordan & Marsh's.

If separate possession is implied, each noun should take the sign of the possessive.

Ex. Mr. Grant's and Mr. Allen's houses were both struck by lightning to-day.
She refused to listen to her parents' or to her teacher's advice.

EXERCISE

I

In each blank space, supply appropriately *is* or *are*:

1. Oats —— now being harvested.
2. "Horses" —— of the plural number, because it means more than one.
3. —— there any news in the city?
4. Great pains —— taken to preserve secrecy.
5. The whereabouts of his family —— not known.
6. The wages of sin —— death.
7. Physics —— interesting to study.
8. —— my scissors in your workbasket?
9. Measles —— not commonly a dangerous disease.
10. The phenomena —— most strange.

II

In each blank space, supply the possessive singular or plural of some appropriate noun:

1. —— diamonds are of priceless value.
2. The writings of —— sister have never been published.
3. Mrs. B. has just sold —— library at auction.
4. You remember —— having painted a tea-set for her sister, do you not?
5. I cannot bear to think of —— being left alone in the world, for they seem so helpless.

III

Use the plurals of the following words in sentences of your own:

Cherub, spoonful, man-servant, parenthesis, sheep, fish, alumnus, Miss Clark, talisman, princess, zero, heathen.

IV

In each blank space, supply the correct case of some pronoun:

1. My brother did fully as well as ——.
2. What were you and —— talking about?
3. My mother and —— have gone to the city.
4. —— respectfully.
5. The pupil's progress will depend largely upon —— being diligent in practice.
6. That was the largest congregation —— ever gathered in the church.
7. —— did you say called this afternoon?
8. —— that seek shall find.
9. Such persons as —— are not fit associates for you.
10. —— does she look like?
11. —— do you take me to be?

12. Do you think it was ——? It might have been —— who did it.

13. Is that the dog —— you bought of Fred?

14. Between you and —— I don't believe a word of it.

15. The strikers, —— went out six months ago, are now forced to go back to work without extra pay.

16. —— do you think I am?

17. Is it —— whom you wish to see?

18. I do not know whether those strangers are the Grahams; but I suppose it is ——.

19. The Colonel's horse —— has gone lame is his favorite.

20. Was it you or the wind —— shut the door?

21. Who is there? It 's only ——.

22. The old man left his fortune to those —— he thought were his friends.

23. What do you think of —— studying Latin?

24. Has everybody solved —— examples?

25. If any one is there, let —— answer.

Verbs

25. The verb is one of the most important parts of speech and undergoes many changes in form to express different meanings. Transitive verbs have voice, mood, tense, person, and number. Intransitive verbs have mood, tense, person, and number. Three forms of the verb — the present, the past, and the past participle — are called *principal parts*, because from these all other forms are made regularly by the use of terminations and auxiliaries.

26. Voice is the form of a transitive verb which shows whether the actor or the one acted upon is the subject of the sentence. When a verb is changed from the active to the passive voice, the object of the active verb becomes the subject of

the passive verb, and the subject of the active verb usually becomes the object of the preposition *by*.

Ex. The teacher *gave* us a long lesson. (Active.)
A long lesson *was given* us by the teacher. (Passive.)

The passive voice is always a verb phrase, made by the past participle with some form of the verb *be*.

Ex. It *is finished*.
He *had been captured*.

27. Mood is the form of a verb which represents the action as an actual fact, a possibility, a condition, or a command. There are three moods: indicative, subjunctive, and imperative.[1]

1. The *indicative* mood asserts or assumes something as a fact or is used to ask a question.

Ex. Goes, has sung, will ride.

2. In Old English, special verb forms called the *subjunctive mood* were common, and they are still found in poetry and solemn prose. In ordinary prose the forms are rare, and in conversation they are scarcely ever heard. The subjunctive is most commonly found in clauses beginning with *if;* the *if* is, however, no part of the subjunctive form. Although in many cases where the subjunctive was formerly used, the indicative is now employed, yet the subjunctive *were* is still the only correct verb in such purely hypothetical clauses as, "If I were in your place." The subjunctive *be* is also the proper form in the hypothesis of a scientific demonstration; as, "If the triangle *A* be placed on the triangle *B*."

[1] Some grammarians still treat the potential form as a mood; but the general tendency is to give it separate treatment.

Use of the subjunctive without *if*.

(1) The subjunctive is often used in *wishes* or *prayers*.

Ex. God *forgive him!* O, that my brother *were* here!

(2) *Condition* is sometimes expressed by the subjunctive mood.

Ex. *Were* my brother here, he would protect me.
Had you *been* a man, you would not have run away.

3. The *imperative* mood is the form of a verb which expresses *command*.

Ex. *Go* away.
Be killed at your post rather than run away.

The subject of a verb in the imperative mood is expressed only when it is emphatic.

Ex. Go *thou* and do likewise.

KINDRED FORMS

4. The so-called *potential* mood consists of potential verb phrases which express ability, possibility, obligation, or necessity. They are formed by the use of the auxiliary verbs *may*, *can*, *must*, *might*, *could*, *would*, or *should*, with the infinitive without *to*.

May is used to show that the subject is *permitted* to do something.

Ex. You *may cut* down that tree if you wish.

May often indicates *possibility* or *doubtful intention*.

Ex. I *may go* to New York to-morrow.

Can is used to show that the subject is *able* to do something.

Ex. You *can cut* down that tree if you try.

Must shows *necessity* or *obligation*.

Ex. Unselfish people *must think* of themselves last.
You *must* not *disobey* the law.

NOTE. — *Ought* expresses *moral obligation* as distinguished from mere necessity.

Ex. Children *ought* to obey their parents.

5. Three other verb forms, not named as moods, are yet so important as to need special study. These are *participles*, *infinitives*, and *verbal nouns* in *ing*.

A participle is the form of a verb which partakes of the nature of an adjective. There are two simple participles: present active and past. The chief use of the past participle is in making verb phrases. When used in a passive sense, it can have an adjective use. There are also phrase participles.

Ex. *Seeing* (present active).
Seen (past).
Having been seen (perfect passive).

An infinitive is the form of a verb which partakes of the nature of a noun. The chief infinitive is the name of the verb, preceded by *to*, which is called the *sign* of the infinitive. There are also phrase infinitives.

Ex. *To see* (present active).
To have seen (perfect active).
To be seen (present passive).
To have been seen (perfect passive).

Verbal nouns in *ing* have the form of the present participle, and are similar in some of their constructions to the infinitive.

Ex. *Rowing* is good exercise.

EXERCISE

I

1. State the *voice*, *mood*, or *form* of every verb or verb phrase in the following sentences:

1. The Nile does not always rise on the same day each year.
2. Listen, lords and ladies gay!
3. She might have held back a little longer.
4. Is it possible that the mistake may have been made by you?
5. He looks as if he were afraid.
6. No man cried, "God save him!"
7. May I come back to tell you the result?
8. He returned from the university with a store of learning that might have puzzled a doctor, and an amount of ignorance of which a schoolboy would have been ashamed.
9. Take heed lest thou fall.
10. King though he be, he may be weak.

II

Classify, as on the preceding page, all the *participles* and *infinitives* found in the following sentences:

1. She seemed a creature fresh from the hand of God and waiting for the breath of life.
2. The President, after having reviewed the troops, started on a trip to California.
3. It ought to have been enough to satisfy him, but it was not.
4. To be seen on the Parade before ten o'clock is not good form.
5. To err is human; to forgive, divine.

28. Tense is the form of a verb which shows the time of the action. It sometimes expresses also completeness or incompleteness.

1. The *indicative* mood has six tenses: present, past, future, present perfect, past perfect, future perfect. If the verb is transitive, six corresponding tenses are found in the passive voice.

	Active		Passive
Present	tell *or* tells is *or* are telling	*Present*	am, is, *or* are told
Past	told *or* was telling	*Past*	was *or* were told
Future	shall *or* will tell	*Future*	shall *or* will be told
Pres. Perf.	has *or* have told has *or* have been telling	*Pres. Perf.*	has *or* have been told
Past Perf.	had told	*Past Perf.*	had been told
Fut. Perf.	shall *or* will have told	*Fut. Perf.*	shall *or* will have been told

It is important to distinguish carefully the uses of *shall* and *will*. In the future and future perfect tenses, to express *futurity*, we use *shall* in the *first* person and *will* in the *second* and *third* persons. To express *promise*, *purpose*, *determination*, *obligation*, or *action that the speaker means to control*, we use *will* in the *first* person and *shall* in the *second* and *third* persons (see § 217, 5).

2. The verb *be* has two subjunctive tense forms, *be* and *were*, called present and past, but not limited in time meaning. Other verbs have a present subjunctive in the third person singular; as, "If it rain": also a perfect; as, "If he have done it": and some progressive forms; as, "If he be trying," "If he were trying."

3. The *imperative* mood has but one tense, called the present, which conveys the idea of futurity. If the verb

is transitive, a corresponding tense is sometimes found in the passive voice.

Active. *Reconcile* yourselves to the inevitable.
Passive. *Be reconciled* to the inevitable.

4. The *potential* form has four tenses, which, however, do not show time exactly in the way that their names would indicate. These tenses are called present, past, present perfect, and past perfect; but in practice, the so-called present may refer to the future, the so-called past may refer to the present or the future, etc. If the verb is transitive, four corresponding tenses are found in the passive voice.

	Active			Passive	
Present	may, can, must	tell	*Present*	may, can, must	be told
Past	might, could, would, should	tell	*Past*	might, could, would, should	be told
Pres. Perf.	may, can, must	have told	*Pres. Perf.*	may, can, must	have been told
Past Perf.	might, could, would, should	have told	*Past Perf.*	might, could, would, should	have been told

29. Person and number. The only person and number forms now in use are those of the third person singular; as, "He sees," "He seeth," and the special forms used with *thou* in all moods and tenses.

EXERCISE

I

Give the *tense*, *person*, and *number* of all the verbs found in the first exercise on page 23.

II

In the blank spaces supply appropriate verbs or verb phrases, being careful to make each of these agree with its subject in person and number:

1. Not a line of the lectures —— —— beforehand.
2. Many a man —— sad recollections of his childhood.
3. No wife, no mother, no child —— there to comfort him.
4. I —— on one side of the street, and you —— on the other.
5. Of what nationality —— each of your parents?
6. —— it —— possible that we —— here six weeks?
7. He —— not —— me favorably; he —— too much.
8. I —— very sorry that they ——.
9. Our teacher —— us that the air —— —— up of two gases.
10. What did you say this lady's name ——?

III

In each blank space, supply *shall* or *will*:

1. —— I put more wood into the stove?
2. I —— be drowned; nobody —— help me.
3. It —— be there when you need it.
4. —— you be a candidate?
5. He insists that the pupils —— be orderly and attentive.

IV

Give the *principal parts* of the following verbs: *hit*, *be*, *learn*, *teach*, *spoil*, *bear*, *bore*, *bid*, *choose*, *do*, *eat*, *go*, *hide*, *sing*, *take*, *wear*, *write*, *forget*, *put*, *arise*.

V

In each blank space, supply the *past* tense of *sit* or *set*:

1. Hawthorne kept many notebooks, in which he —— down things that he wished to remember.
2. Neighbor Green came in and —— awhile.
3. He always —— apart one-tenth of his income to give to the Lord.
4. Father —— old Speckle on thirteen eggs, and there she —— two weeks.
5. Captain Barnes showed us how the tide —— in up the creek.

VI

In each blank space, supply the *present perfect* tense of the verb *lie* (to recline), *lie* (to tell a falsehood), or *lay* (to place):

1. Mother —— down on the sofa.
2. Some one —— about the disappearance of the book.
3. Trouble —— heavily on his heart.
4. The rain —— the dust.
5. The Indian —— in wait for several days.

VII

In each blank space, supply the *past* or the *present perfect* of *flee*, *fly*, or *flow*:

1. The Nile —— over its banks.
2. The horse —— from the presence of the camel.
3. And still the river —— on.
4. The terrified savages —— to the mountains.
5. They find that the feathered prisoner ——.

VIII

Bring to the class from your own reading sentences containing the following verb forms:

1. Present subjunctive, active, third person, singular.
2. Past subjunctive of the verb *be*.
3. Future perfect indicative.
4. Future indicative, passive.
5. Past potential, active.

IX

Write sentences of your own containing the following verb forms:

1. Present perfect indicative, active.
2. Past perfect indicative, passive.
3. Present potential, active.
4. Past perfect potential, passive.
5. Imperative.
6. Past participle.
7. Past passive participle used as an adjective.
8. Present progressive active infinitive.
9. Perfect active infinitive.
10. Perfect passive infinitive.

30. Changes in adjectives and adverbs. With the exception of the number forms of *this* and *that*, there are no adjective and adverbial inflections except comparison.

31. Degrees of comparison. There are three degrees of comparison: *positive*, *comparative*, and *superlative*.

The *positive* degree of the adjective names the quality without reference to any other object.

Ex. A *small* book is on the table.

The *comparative* degree of an adjective shows that one of *two* objects has more or less of a certain quality than the other.

Ex. This boy is *less* ambitious than his brother.

The *superlative* degree of an adjective shows the *highest* or *lowest* degree of a quality found in a group of objects.

Ex. John has brought me the *largest* apple I ever saw.

32. Some important facts about comparison.

1. Most adjectives and some adverbs are compared by adding *er* and *est* to the positive.

Positive	Comparative	Superlative
small	smaller	smallest
hard	harder	hardest
dear	dearer	dearest
fast	faster	fastest
near	nearer	nearest

2. Some adjectives and most adverbs are compared by means of *more* and *most*.

Positive	Comparative	Superlative
unjust	more unjust	most unjust
unkind	more unkind	most unkind
swiftly	more swiftly	most swiftly
quickly	more quickly	most quickly

3. Some adjectives and adverbs are *irregularly* compared.

Positive	Comparative	Superlative
good	better	best
bad	worse	worst
much, many	more	most
ill, badly	worse	worst
well	better	best

4. Many adjectives and adverbs, from their very meaning, usually have no comparison.

Ex. Square, round, perpendicular, unique, completely, universally.

EXERCISE

I

In each blank space, supply the comparative or the superlative degree of some appropriate adjective:

1. Of two evils choose the ——.
2. My mother is the —— of five sisters.
3. Which is the —— of the two?
4. The —— of the twins is the ——.
5. Which is the ——, wealth or health?

NOTE. — After each adjective that is inserted supply any connecting words that may be needed.

6. Iron is the —— all the metals.
7. Our new minister is —— any preacher we ever had.
8. St. Paul's is the —— of all the London churches.
9. This picture is —— to me than all others.
10. The climate of Colorado is said to be the —— in the United States.

II

Supply suitable predicate adjectives:

1. These beautiful roses smell so ——.
2. How —— those currants taste!
3. How —— this velvet feels!
4. How —— the lake appears in the moonlight!
5. The sky looks —— to-night.

III

In the following sentences supply *this*, *that*, *these*, or *those*:

1. Do you like —— sort of collar?
2. —— kind of tree will be green the year round.
3. You have been asleep —— two hours.
4. —— books that you sent me yesterday are very interesting.
5. —— flowers that you have in your hand are very fragrant.

IV

In the following statements, supply the definite or the indefinite article:

1. There is —— pleasure in —— pathless woods.
2. On one side of —— house extends —— woody dell, along which babbles —— small brook.
3. Such —— one may be said to be —— universal genius.
4. Is that —— history or —— historical novel that you are reading?
5. —— rose is my favorite flower.
6. —— owl is —— bird of wisdom.
7. —— lion is —— king of beasts.
8. Uriah Heep professed to have —— humble spirit.
9. The society appointed three new officers: —— president, —— secretary, and —— treasurer.
10. The English language derives many words from —— Latin, —— French, —— Italian, and —— Greek.

V

Form *adverbs* from the following adjectives, and use each adverb in a sentence:

Plain, gentle, remarkable, noisy, courageous, civil, splendid.

VI

Use the comparative or the superlative degree of the following adverbs in statements of your own:

Politely, abruptly, calmly, carefully, violently, rapidly.

VII

In the following sentences, (1) tell what each adverb modifies; (2) tell to what class it belongs; (3) compare it, if it can be compared:

1. This very cutting remark hurt Helen cruelly.
2. I dimly saw an iceberg before me, so near that it seemed as if I could touch it.
3. Be particularly careful not to stumble over that root which trips so many people.
4. Though she told her distress very frankly, she accepted help most reluctantly.
5. She speaks too fast and too low.
6. It would ill become me to boast of my success.
7. The statement is more true than pleasant.
8. He seems the least worthy of all the candidates.
9. The thought lay uppermost in his mind.
10. Nearly all the pupils have finished; John went first.

Prepositions, Conjunctions, and Interjections

33. *Prepositions, conjunctions, and interjections do not change their form.*

34. Summary of important grammatical principles. After this review of the names of the parts of speech and the changes in their forms, the following summary will aid in correcting the examples of common errors which follow on page 33.

1. The subject of a verb is in the nominative case; the subject of an infinitive is in the objective case.

2. A predicate noun or pronoun after any form of the verb *be*, or any other copulative verb, is in the same case as the subject of that verb.

3. Pronouns agree with their antecedents in person, number, and gender.

4. Predicate adjectives should be carefully distinguished from adverbs.

5. Verbs agree with their subjects in person and number.

Do not use any word that has no definite or necessary value in a sentence.

Use every word that is needed to make clear the construction of the other words in a sentence.

EXERCISE

I

Correct the following sentences by the rules which have just been summarized, using common sense where no special rules seem to apply:

1. Your 4s look just like 7s.
2. That style of warfare is of all others most barbarous.
3. A placid river winds between the old and new plantation.
4. Many a farewell tear were shed.
5. The sum of these angles are 180 degrees.
6. This sentence sounds rather queerly, don't it?
7. They look something alike, to.
8. Take the three first examples in percentage.
9. Teacher, can I please speak to Mary?
10. Who did the youngest of your two cousins marry?
11. What did you say was the capital of Kansas?
12. That seems to be the most universal opinion.
13. Among our saddest losses we count friendships which we once believed would never have grown cold.
14. The indulgent father promised that he should think over the plan.
15. I have heard that story of her's no less than a dozen times.
16. Of these four captains, neither showed any fitness for the place.
17. Three propositions were made, either of which would have suited me.
18. Either you or I are in the wrong.
19. Let's you and I look over these books.
20. The poet has his faults, which any one professing to give a critical estimate of his works are bound to point out.
21. Some public man was mentioned; I forget whom.
22. Every one was dressed alike.
23. He thinks he knows more than anybody.
24. She watches me like a cat watches a mouse.

II

Fill appropriately the blanks in the following sentences:

1. Here 's —— egg that —— —— by the speckled hen. —— it little?
2. What made me think of William Tell was —— going by the statue of —— and —— son.
3. The pen —— just where he had —— it.
4. It was the ball —— we had lost.
5. Don't feel so ——; it 's done —— enough for anybody.
6. How different this village is —— what I expected!
7. —— I bring you a glass of water?
8. On the table there —— neatly and handily arranged two long pipes.
9. "No," —— I, "I knew it was —— the minute I —— her."
10. —— should I see —— my old friend, Mr. Brown?
11. You eat it with a spoon —— you would a custard.
12. —— eagle is —— emblem of our glorious Union.
13. A beautiful blue lake —— hid among the mountains.
14. I will get the prize by some means or ——.
15. No memoranda of the transaction —— kept.
16. Scarcely had he spoken —— the fairy disappeared.
17. T-i-o-n —— pronounced *shun*.
18. Where has your uncle ——? He is —— Troy to-day.
19. Her eyes were positively blazing, she was —— angry.
20. We reached home —— and —— after all our misfortunes.
21. Mathematics —— very difficult for me.
22. The shed is built with twenty-two —— posts.
23. I am one of those who cannot describe what —— do not see.
24. The oldest son is a lad —— I think deserves encouragement.
25. Between you and ——, I do not like that man.
26. If any one does not know the reason, —— should ask.
27. I have no doubt —— he can help you.
28. —— you go to the post-office to-day?
29. The man is in —— feeble state that he —— hardly stand up.
30. Try —— remember all these hints.

IV. PHRASES

35. We have been studying single words and their uses in sentences. Now we turn to various important groups of words, called phrases. **A group of closely connected words that does not contain a subject and a predicate is called a phrase. It is often used as the equivalent of a single part of speech.** Phrases are named from their form or from their use. The same phrase may have two names, one from its form and one from its use.

36. Kinds of phrases named from their form. The most important phrases named from their form are prepositional, participial, or infinitive phrases.

1. A *prepositional* phrase is a phrase introduced by a preposition.

Ex. You are *in the way.*
The ship is *at the dock.*
The guests strolled *through the woods.*

2. A *participial* phrase is a phrase introduced by a participle.

Ex. Mr. Carr, *seeing his nephew in the room,* reproached him bitterly.
The man, *having finished his work,* went home.
The work *just completed* is very valuable.

3. An *infinitive* phrase is a phrase introduced by an infinitive.

Ex. All that the policeman wants is *to capture the thief.*
To hear his lectures on Democracy would make one think him a true patriot.
He told the boy *to shut the door.*

37. Kinds of phrases named from their use. Phrases named from their use are noun, adjective, or adverbial phrases.

1. A phrase having the use of a noun is called a *noun* phrase. An infinitive phrase is often a noun phrase.

Ex. *To hear his lectures on Democracy* would make one think him a true patriot. (Subject of a verb.)

All that the policeman wants is *to capture the thief.* (Predicate nominative.)

He told the boy *to shut the door.* (Object of verb.)

2. A phrase having the use of an adjective is called an *adjective* phrase. Prepositional phrases and participial phrases may be used as adjective phrases.

Ex. The keeper *of the lighthouse* will tell you some interesting stories. (Prepositional adjective phrase.)

That large pear, *ripening on the tree*, looks very tempting. (Participial adjective phrase.)

3. A phrase having the use of an adverb is called an *adverbial* phrase. Prepositional phrases may be used as adverbial phrases.

Ex. Many men risk their health *by overwork.* (Prepositional adverbial phrase.)

EXERCISE

I

In the sentences below, (1) point out all the phrases; (2) name them according to form and use; (3) tell what each phrase limits:

1. This ring contains a diamond from Australia and a pearl from Persia.

2. The wife of the distinguished lecturer accompanied him to the city.

3. After a good night's rest, he rose in the morning with a mind more at ease.

4. All strangers speak of the ferocity of the squire's dog.

5. Under no consideration should you point the muzzle of a loaded gun at yourself or at any other person.

6. Hearing the clock strike, he was reminded of the lateness of the hour.

7. The man running down the street looks like a foreigner in distress.

8. Some men's sole ambition is to acquire wealth.

9. The general commanded his soldiers to advance.

10. Once to every man and nation comes the moment to decide
In the strife of Truth with Falsehood for the good or evil side.
LOWELL.

II

Supply whatever is necessary to make five complete sentences containing various kinds of phrases:

1. Boy —— coasting —— hill —— bicycle —— stone —— threw —— head.

2. Yacht race —— Mr. Coughlin's "Triton" —— rudder —— rocks —— Boar's Head.

3. Girls —— Clover Club —— voted —— Riverside Park —— Lake Shawsheen —— picnic.

4. Graduation —— high school —— Stanley Hall —— Tuesday evening —— Thornton Bulletin.

5. Sunnyside Golf Club —— victorious —— close match —— club —— Greenwood.

V. CLAUSES

38. A clause is a part of a sentence which contains a subject and a predicate. A clause should be carefully distinguished from a phrase, which has no finite verb with its subject, and, therefore, asserts nothing.

39. Kinds of clauses named from their importance. Clauses are named from their rank in the sentence or from their use. Kinds of clauses named from their rank are principal (or independent) clauses and subordinate (or dependent) clauses.

1. A *principal* (or independent) clause is a clause that, taken by itself, makes a complete statement.

Ex. *The horse ran away* and *the occupants of the carriage were thrown out.*

When the horse ran away, *the occupants of the carriage were thrown out.*

2. A *subordinate* (or dependent) clause is a clause which *does not* make complete sense if separated from the clause on which it depends.

Ex. *If you expect to reach the State House by one o'clock*, you will have to hurry.

He *that will not work* shall not eat.

40. Kinds of clauses named from their use. Subordinate clauses named from their use are noun, adjective, or adverbial clauses.

1. A *noun* clause may be used —

As subject of a finite verb.

Ex. *That Mr. Swan committed the murder* will be proved at the trial.

In apposition with the subject or the object of a finite verb.

Ex. The maxim, "*Honesty is the best policy*," is a very good one. (Appositive with subject.)

Always heed the maxim, "*Honesty is the best policy.*" (Appositive with object.)

As object of a verb or preposition.

Ex. He said, "*What is that to you?*" (Object of verb.)

He lives on *what he begs from his rich relatives.* (Object of preposition.)

As predicate nominative.

Ex. The fact is that *he has been shamefully imposed upon.*

2. An *adjective* clause may be used restrictively or unrestrictively.

A *restrictive* adjective clause limits the noun or pronoun which it modifies so closely that it cannot be omitted without changing the meaning of the statement. A restrictive adjective clause is often introduced by the relative pronoun *that.*

Ex. Water *that is stagnant* is unhealthy.

An *unrestrictive* adjective clause is not so closely connected with the noun or pronoun which it modifies but that it may be changed to a principal clause, or sometimes omitted altogether from the statement. *That* cannot be used to introduce an unrestrictive clause.

Ex. Water, *which is composed of oxygen and hydrogen,* is necessary to life.

Mr. Brown, *who has just bought the house next door,* has three daughters.

3. An *adverbial* clause may show time, place, cause, purpose, manner, degree, condition, or concession.

Ex. *When you are ready* we shall start. (Time.)

We shall go *wherever you say.* (Place.)

Susan spent her vacation in Washington, *because she wished to see the President's inauguration.* (Cause.)

Albert has entered a Business College, *that he may prepare himself to be his father's bookkeeper.* (Purpose.)

As the twig is bent, the tree 's inclined. (Manner.)

Always do your work as well *as you possibly can.* (Degree.)

If you change your mind, please let me know. (Condition.)
Although it looks like rain, we shall not defer our trip. (Concession.)

EXERCISE

I

In the following sentences, tell to what class each subordinate clause belongs and how it is used:

1. He was unhappy because he knew that people did not trust his word.

2. Death is a debt that all are bound to pay.

3. The teacher often says that "Knowledge is the wing wherewith we fly to heaven."

4. A hero will do whatever duty demands.

5. When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow.

6. Where duty calls, or danger,
Be never wanting there.

7. I have warned you now, lest you should make the mistake that John made yesterday.

8. Although he had often heard the statement, "Whatever is is right," he had never believed it.

9. What is well begun is half done.

10. From what we already know of him we feel that we may safely trust him.

11. If you think we are going to wait for you all day, you are mistaken.

12. In order to increase your vocabulary, you should familiarize yourself with a few new words each week.

13. Mica, which is transparent and durable, is sometimes used in making lamp chimneys.

14. We must go to bed early to-night, for we are going to start to-morrow morning as soon as the sun rises.

15. As a man thinketh in his heart, so is he.

II

Write a sentence containing a restrictive adjective clause, a noun clause used as appositive, and an adverbial clause of concession.

III

Classify all the clauses in the poem on pages 90–92.

IV

In your own daily reading and writing, find illustrations of all the kinds of clauses you have just studied.

VI. SENTENCES

41. A sentence is a statement in words of a complete thought. That statement may consist of but two words; or, if it can be made intelligible, it may, like some of Milton's sentences, fill half a page. A *sentence* should be carefully *distinguished from a clause*, which, although it contains a verb and its subject, is only a part of a sentence. Sentences are classified according to their *form* and their *use*.

42. Kinds of sentences according to form. Sentences are named from their form, simple, compound, and complex.

1. A *simple* sentence is a sentence that contains but one subject and one predicate.

A sentence may contain, instead of a simple subject and a simple predicate, (1) a compound subject; (2) a compound predicate; or (3) a compound subject and a compound predicate.

Ex. *Mrs. Standish and her sister* have gone to New York to live. (Compound subject.)

Helen *has* just *fallen* on the ice *and has sprained* her ankle. (Compound predicate.)

Washington and Hamilton were personal friends, *but* sometimes *disagreed* about political matters. (Compound subject and compound predicate.)

2. A *compound sentence*[1] is a sentence that contains two or more principal clauses.

Ex. *They uttered no cry; not a sound escaped them.*

3. A *complex sentence*[1] is a sentence that contains one principal clause and one or more subordinate clauses.

Ex. *The man* WHOM I WANTED TO SEE *has gone.*

43. Kinds of sentences according to use. Sentences are named from their use, declarative, interrogative, imperative, and exclamatory.

A *declarative* sentence asserts something as a fact.

Ex. A friend in need is a friend indeed.

An *interrogative* sentence asks a question.

Ex. Are you a Democrat?

An *imperative* sentence gives a command.

Ex. Give to the winds thy fears.

An *exclamatory* sentence is a statement made under the influence of strong feeling. It often begins with *how* or *what*.

Ex. How bitterly you will rue this day!

What a terrible mistake you have made!

[1] Any part of a compound sentence may itself be complex. Ex. The burglar *that broke into my house* escaped; but his accomplice was caught *as he was entering the back door*. The subordinate part of a complex sentence may itself be compound. Ex. John ran away from home *because his mother scolded and his father whipped him.*

EXERCISE

I

Write three simple sentences, one with a compound subject, one with a compound predicate, and one with both.

II

Write three compound sentences, using three different sets of correlatives.

III

Write a compound sentence of three parts, connecting the first and second parts by *and*, and the second and third parts by *but*.

IV

Write a complex sentence in which the subordinate clause modifies the object of the verb of the principal clause.

V

Write a compound sentence, each part of which is complex. State the use of each subordinate clause.

SUMMARY

44. This review of English grammar has given a practical classification of the parts of speech, explained the changes in the parts of speech for different constructions, and distinguished the forms and uses of phrases, clauses, and sentences.

It has shown something of the logic of the oral and written expressions of thought. Moreover, it may reasonably

be expected that the pupil, by his practice in writing, has proved to his own satisfaction that the study of English grammar is of some definite service in learning to express his ideas correctly. Below is given a table which will show at a glance the main facts of the chapter.

Tabular View of Chapter I

I. Introduction

II. Classification of the Parts of Speech

1. Nouns
   - Proper
   - Common
     - Class names
     - Abstract nouns
     - Collective nouns
     - Verbal nouns

2. Pronouns
   - Personal
   - Relative
   - Interrogative
   - Adjective
     - Demonstrative
     - Distributive
     - Numeral

3. Adjectives
   - Descriptive
   - Articles
     - Definite
     - Indefinite
   - Pronominal
     - Demonstrative
     - Distributive
     - Numeral
   - Proper

4. Verbs
   - Weak (or Regular)
   - Strong (or Irregular)
   - Transitive
   - Intransitive
   - Auxiliary
   - Copulative
   - Defective
   - Impersonal

5. Adverbs . . . . . { Time, Place, Manner, Degree
6. Prepositions
7. Conjunctions . . . . { Coördinate, Subordinate
8. Interjections

III. Changes in the Parts of Speech

1. Nouns and Pronouns { Person . . . { First, Second, Third; Number . . { Singular, Plural; Gender . . . { Masculine, Feminine, Neuter; Case . . . . { Nominative, Possessive, Objective

2. Verbs . . . . . { Voice, Mood, Tense, Person, Number

3. Adjectives and Adverbs. Comparison

4. { Prepositions, Conjunctions, Interjections } no change

IV. Classification of Phrases

1. According to Form { Prepositional, Participial, Infinitive

2. According to Use . { Noun / Adjective / Adverbial }

V. Classification of Clauses according to Use

1. Noun . . . . . { Subject / Appositive / Predicate Nominative / Object of a verb or a preposition }

2. Adjective . . . . . { Restrictive / Unrestrictive }

3. Adverbial . . . . . { Time / Place / Cause / Purpose / Manner / Degree / Condition / Concession }

VI. Classification of Sentences

1. According to Form. { Simple / Compound / Complex }

2. According to Use . { Declarative / Interrogative / Imperative / Exclamatory }

CHAPTER II

REVIEW OF PUNCTUATION

The smallest word has some unguarded spot,
And danger lurks in i without a dot.

OLIVER WENDELL HOLMES.

I. CAPITALIZATION

45. General rules for capitalization. When capital letters were first used in English they served chiefly for ornament and variety, and were inserted somewhat indiscriminately according to the writer's individual taste. Usage has finally become virtually uniform, and is indicated broadly by two general rules: (1) the first word of every sentence and of every line of poetry, and (2) every proper name and each word composing a proper name, begins with a capital letter. These very broad rules are extended, of course, to include a large number of specific cases, the most important of which are given below.

46. Special rules for capital letters. The following are the most common rules for the use of capitals.

1. The first word of every sentence should begin with a capital.

2. The first word of every line of poetry should begin with a capital.

3. The first word of every direct quotation should begin with a capital.

4. The first word of every direct question should begin with a capital.

Ex. Ask yourself this question: Are you making the most of your time and talent?

5. The words *I* and *O* should always be capitals.

6. Every proper noun should begin with a capital.

7. Words derived from proper nouns should begin with capitals, unless by long usage they have lost all association with the nouns from which they are derived.

Ex. *Christian* from Christ; but *currant* from Corinth; *Spanish*, *Mohammedan*, *Romanize*.

8. The words *street*, *river*, *mountain*, etc., usually begin with capitals when they are used in connection with proper names.

Ex. Chapel Street, the Mississippi River, Lake Whitney.

9. The words *North*, *South*, *East*, and *West* should begin with capitals whenever they refer to parts of the country, and not simply to points of the compass.

Ex. They have a daughter living in the West.
The house faces west.

10. Names of the days of the week and the months of the year — but not the seasons — should begin with capitals.

Ex. Wednesday, February, winter, spring.

11. Words denoting family relations — such as *father*, *mother*, *uncle*, etc. — are begun with capitals only when they are used with the proper name of the person, or without a possessive pronoun.

Ex. { I have had a letter from Mother.
This knife was a present from Uncle John.

But { I have had a letter from my mother.
Did your uncle give you one?

12. Titles of honor or office begin with capitals when used in a formal way or in connection with a proper name.

Ex. The crown was once worn by King Henry V.
The President summoned the Secretary of State to an important interview.

13. In the titles of books and essays all words except prepositions, conjunctions, and unimportant adjectives usually begin with capitals.

Ex. "The House of the Seven Gables."

14. All names of God, and expressions used as titles of the Deity, should begin with capitals. Personal pronouns referring to the Deity are also capitalized when used in direct address without an antecedent, or to avoid confusion with pronouns referring to another antecedent.

Ex. Let the Redeemer's name be sung.
Be true thyself, and follow Me.
O Thou that hear'st the mourner's prayer.

15. The words *Bible*, *Scriptures*, and all names of books and parts of the Bible should usually begin with capitals.

16. Words representing important events in history and epochs of time should begin with capitals.

Ex. The French Revolution, the Middle Ages.

17. Names of personified abstractions should begin with capitals (see § 308, 3).

EXERCISE

I

Explain the use of all the capitals on page 91.

II

From your own reading, bring to class three illustrations of each of the rules for capitals.

III

In the selections given below, supply capitals wherever needed, and state the rules for their use :

1. in 874 a lombard city was besieged by the saracens. the inhabitants first implored the help of the french king, but he either would not or could not aid them. they then decided to appeal to the greek emperor.

2. a traveler at a hotel rose from his bed to examine the weather. instead of looking out of the window, he thrust his head through the glass door of a cupboard. "landlord," cried the astonished man, "this is very singular weather. the night is as dark as egypt and smells of cheese."

3. john gilpin was a citizen
of credit and renown;
a train-band captain eke was he
of famous london town.

IV

Write a page about some Fourth of July celebration, commenting briefly on the most interesting feature of the program. Give the rule for the use of each capital letter.

II. PUNCTUATION

47. Value of punctuation marks. In the earliest printed books the words followed one another without anything to indicate the separation of thoughts or parts of thoughts. It is easy to see how inconvenient and often misleading this practice must have been. Gradually there came into use certain marks to indicate pauses in the thought; but since these were often used at the writer's own discretion, the results were unsatisfactory.

The usage of a majority of the best writers can now be stated in the form of more or less definite rules for punctuation. These are not altogether arbitrary, but are the natural outgrowth of convenience and good sense. Their chief value is to make the meaning of the writer clear by showing the pauses in the thought, and the grammatical construction of the sentences that express that thought.

The following illustration shows that the study of punctuation is too important to be neglected. By one mode of punctuation, this strange statement is made:

> Every lady in this land
> Hath twenty nails upon each hand;
> Five and twenty on hands and feet.
> And this is true, without deceit.

By a slight change of punctuation, the true meaning becomes apparent:

> Every lady in this land
> Hath twenty nails; upon each hand
> Five; and twenty on hands and feet.
> And this is true, without deceit.

48. General directions for punctuation.

1. Learn by heart the most common rules of punctuation.

2. Note the punctuation of the best authors you read.

3. Practice constantly the facts learned.

4. Punctuate a sentence while you are writing it.

49. Most common punctuation marks. The points most frequently used are the period, the comma, the semicolon, and the colon. The period usually marks the close of a sentence. Frequently the comma, the semicolon, and the colon may be considered as indicating three relatively different degrees of separation, — the comma marking the least degree, the colon marking the greatest.

Typical uses of the comma, the semicolon, and the colon in the punctuation of simple, compound, and complex sentences are illustrated by the following examples:

Simple: French, German, and English are three of the most important modern languages.

Compound: The French, it is said, is the most graceful of the important modern languages; the German is the most forcible; the English combines the good qualities of both the others.

Complex: Three of the most important modern languages are: the French, which is the most graceful; the German, which is the most forcible; and the English, which combines the good qualities of both the others.

50. Rules for the period. Two common rules for the use of the period are to be noted.

1. The period should be used to mark the close of every complete sentence which is neither interrogative nor exclamatory.

2. Every abbreviation should be followed by a period.

Ex. Rev. Timothy Dwight, D.D., LL.D.
Insert these corrections on pp. 34 and 56 of the MS.
See Matt. 10:7, 8; 1 Sam. v. 1, 2. (Both styles of punctuation are authorized by good usage.)

EXERCISE

I

Punctuate the following exercises:

1. For parallel accounts of this incident, see Mark 5 21 43 Luke 8 40 56 Matt ix 18 31. See also John xv 12 13.

2. Bought 1 bbl flour at $12.50 3 bush corn at 87½c 24 lbs sugar at 9c 3 gal molasses at 37½c 2 lbs tea at 62½c 6 lbs coffee at 15c and 4 lbs butter at 22c what was the cost of the whole?

3. Sold to J P F mdse as follows

Jan	18	1862	on 6m	75 yd cloth at $4	$300
Mar	12	"	" 3m	600 gal molasses at 33⅓c	$200
June	15	"	" 4m	50 bbl flour at $8	$400

II

Write the proper abbreviations for the following expressions:

1. Anonymous, manuscripts, in the year of our Lord, Bachelor of Arts, Connecticut, Maine, California, Florida, Illinois, Minnesota, North Dakota, West Indies.

2. Noon, afternoon, forenoon, Member of Congress, Fellow of The Royal Society, Doctor of Laws, Monsieur, Madame, Messieurs, Mademoiselle, South Latitude, East Longitude.

51. Rules for the comma. Usage varies more in the case of the comma than in that of any other mark of punctuation, so that in many instances the rules are not rigidly

binding. The tendency among the best writers seems to be to use no more commas than are necessary to make the meaning clear. The rules given below are generally followed, and it will be well for young writers to study them carefully.

1. A series of pairs of words or phrases should have a comma placed after each pair.

Ex. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

The sunny morning and the gloomy midnight, the bleak winter and the balmy spring, alike speak to us of the Creator's power.

2. Words or phrases which are contrasted should be separated by commas.

Ex. We live in deeds, not years.

There are few voices in the world, but many echoes.

3. Phrases and clauses which, by inversion, are placed at the beginning of sentences are usually followed by commas. If the phrase is a short one it is not always so set off.

Ex. { Wearied by his London life, Irving started for a tour on the Continent.
Because the doctor insisted on a change of scene, they took the invalid to Mentone.

But

Of his success there can be but little doubt.

4. Introductory words and phrases and independent adverbs should be separated from the rest of the sentence by commas.

Ex. Now, if there was one quality on which that gentleman prided himself more than on another, it was the superiority of his manners.

I think, also, that "The Vision of Sir Launfal" owed its success quite as much to a presentation of nature as to its misty legend.

5. Many parenthetical expressions are too closely connected in thought with the remainder of the sentence to be enclosed in marks of parenthesis. Such expressions should be separated from the remainder of the sentence by commas. For marks of parenthesis, see Section 58.

Ex. The vessel, you may be astonished to hear, was so long and broad and ponderous that the united force of all the fifty was insufficient to shove her into the water.

"I am the king's daughter," she said to him, "and my name is Medea."

NOTE. — If the intermediate expression is *restrictive*, so that it is inseparable in idea from what precedes, no comma should be used.

Ex. The tree *by the garden gate* was blown down last night.

6. Words or phrases in the same construction, forming a series, should be separated from each other by commas.

Ex. The sea carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

NOTE 1. — If there are two or more words or phrases, with a conjunction between each two, no commas are needed.

Ex. We think with reverence and gratitude of their toils and sacrifices.

The back of the chair was curiously carved in open work, so as to represent flowers and fruit and foliage.

NOTE 2. — If the last two words or phrases are not connected by a conjunction, a comma is usually placed after the series, unless what follows is a single word or a short expression very closely connected with the series.

Ex. The katydids, the grasshoppers, the crickets, make themselves heard.

One deep, intense, ominous silence pervades that dangerous assembly. (Close connection.)

NOTE 3. — If in the series the only conjunction is between the last two words, the better usage is to place a comma before the conjunction.

Ex. The Teutonic invaders belonged to three tribes: the Jutes, the Saxons, and the Angles.

NOTE 4. — A comma should not be inserted after an adjective that describes or limits another adjective together with the noun following.

Ex. She wore a pair of soiled white kid gloves.

7. Words in apposition, with their modifiers, should be separated from the rest of the sentence by commas.

Ex. When Jason, the son of the dethroned King of Iolcus, was a little boy, he was sent away from his parents and placed under the queerest school master that ever you heard of.

NOTE 1. — If one of the terms in apposition is a general title, the comma may be omitted.

Ex. Queen Artemisia built the famous Mausoleum.

The poet Lowell was a native of Cambridge.

NOTE 2. — A title or a degree, following the name of a person, should be separated from the name by a comma.

Ex. Address John W. Dixon, Secretary.

Rev. T. T. Munger, D.D., is the author of "On the Threshold."

NOTE 3. — If the pronoun is used with the noun, for emphasis or in direct address, the comma should be omitted.

Ex. Hawthorne himself could scarcely have imagined a wilder, stranger story. (Emphasis.)

"Ye men of Athens, I perceive that in all things ye are too superstitious." (Address.)

8. Nouns or phrases which are independent by direct address should be separated from the rest of the sentence by commas.

Ex. Go along, my good Jason, and my blessing go with you.

NOTE. — If strong emotion is to be indicated, the exclamation point should be used instead of the comma.

Ex. "Accursed tree!" cried the chief justice, gnashing his teeth, "would that thou hadst been left standing till Hancock, Adams, and every other traitor were hanged upon thy branches!"

9. Expressions containing the case absolute should be separated from the rest of the sentence by commas.

Ex. Peace being declared between France and England in 1748, the governor had now an opportunity to sit at his ease in Grandfather's chair.

10. A relative clause which is not restrictive, but which presents an additional thought, should be separated from the rest of the sentence by commas.

Ex. The man, who proved to be an escaped convict, had in his possession one of the missing papers. (Additional thought.)

The man who had first spoken then arose and asked the attention of the audience. (Restrictive.)

NOTE 1. — If the relative pronoun is immediately followed by a word or a phrase enclosed in commas, a comma should be placed before the relative clause, whether restrictive or not.

Ex. How beautiful the long, mild twilight, which, like a silver clasp, unites to-day with yesterday!

NOTE 2. — A restrictive relative clause should be preceded by a comma, if several words come between the relative pronoun and its antecedent.

Ex. No American could have died, who would have been more universally mourned than Longfellow.

NOTE 3. — If the relative pronoun refers to each of a series of nouns, it should be separated from the series by a comma.

Ex. He had hopes, fears, and longings, which his friends could not share.

11. Dependent and conditional clauses, commonly introduced by such words as *if*, *when*, *unless*, *though*, should be separated from the rest of the sentence by commas, unless the connection is very close.

Ex. If youth are taught *how* to think, they will soon learn *what* to think.

Were all these changing beauties of form and color to disappear, how unsightly, dull, and dreary would be this world of ours!

Hawthorne was four years old when his father died. (Close connection.)

12. In compound sentences the coördinate clauses, if simple in construction and closely related, should be separated by commas.

Ex. Captain Hull then took a key from his pocket, I unlocked the chest, and together we lifted its ponderous lid.

13. In compound sentences, containing a common verb, the omission of the verb in any clause except the first should be marked by a comma.

Ex. Carthage has crossed the Alps; Rome, [has crossed] the seas.

14. Short quotations, or expressions resembling quotations, should be preceded by commas.

Ex. The proverb says, "Make haste slowly."
The question now is, How shall we know what are good books?

EXERCISE

Punctuate the following sentences, giving the rule for each comma:

1. The books which help you most are those which make you think most.
2. One of the best books I ever read "Little Women" was written by Miss Alcott.
3. The first lady wore a large bonnet; the second a small bonnet; and the third no bonnet at all.
4. On the shelves of this cupboard used to lie bundles of sweet marjoram and pennyroyal and lavender and mint and catnip.
5. The turtles head tail and claws were striped yellow black and red.
6. Silks rustled plumes waved and jeweled embroideries flashed from Genoa velvet.
7. As a rule the French are fond of fine funerals.

8. Isaac's father being dead Mrs Newton was married again to a clergyman.

9. "Well said wise man with the one sandal" cried he.

10. Truth to say, he was a conscientious man and ever bore in mind the golden maxim "Spare the rod and spoil the child."

11. Like many authors Whittier was attracted in the autumn of his life to the rich fields of Oriental literature.

12. Death thinned their ranks but could not shake their souls.

13. While leading this quiet uneventful life Hawthorne began to keep notebooks in which he recorded what he saw on his walks what he heard other people say and thoughts and fancies that came to him through the day and night.

14. They are not lost but only gone before.

15. Irving was born in 1783; Longfellow in 1807; and Holmes in 1809.

16. A good motto for you my young friends is Make haste slowly.

17. The things which after all sharply distinguish Holmes from other poets are the lyrics and metrical essays composed for special audiences and occasions.

18. Longfellow loved the lights and beacons the mist and fog-bells the sleet and surge of winter.

19. There are chance pictures of Acadian fields New World rivers prairies bayous forests by moonlight and starlight and midday; glimpses too of picturesque figures artisans and farmers soldiery trappers boatmen emigrants and priests.

20. Nothing great or good can be accomplished without labor and toil.

21. Whittier's story "The Rattlesnake Hunter" is based upon this fact.

22. "Be ready to come when I ring the bell" said the old lady.

23. Miss Margaret had deep calm honest blue eyes and wavy light brown hair.

24. Critics historians essayists and poets who had long been Hawthorne's friends joined in the procession to the grave beneath the pines.

25. "I was moderately studious" says Doctor Holmes "and very fond of reading stories which I sometimes did in school hours."

52. Rules for the semicolon. When a long sentence makes the use of commas inadequate for clearness of meaning, the following rules will apply.

1. If the members of a compound sentence are complex in construction, or if they contain commas, they should usually be separated by semicolons.

Ex. Holmes is, like Lowell, a humorist; but, like Lowell, he knows how to be earnest, serious, and even pathetic.

2. Short sentences closely connected in meaning, but having no grammatical dependence upon one another, should be separated by semicolons.

Ex. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle.

NOTE. — If the sentences are short, simple in meaning, and very closely connected, they should be separated by commas.

Ex. The fire burns, the water drowns, the air consumes, the earth buries.

3. Clauses or phrases which have a common dependence upon a general clause should be separated from one another by semicolons. If the clause upon which they all depend comes at the beginning of the sentence, they may be separated from it by a comma; if it is placed at the end of the sentence, the comma should be followed by a dash.

Ex. Science declares, that no particle of matter can be destroyed; that each atom has its place in the universe; and that, in seeking that place, each obeys certain fixed laws.

The darkening foliage; the embrowning grain; the golden-fly haunting the blackberry bushes; the cawing crows, that looked down from the mountain on the cornfield, and waited day after day for the scarecrow to finish his work and depart; and the smoke of far-off burning woods that pervaded the air and hung in purple haze about the summits of the mountains, — these were the avant-couriers and attendants of the hot August.

4. A clause which is added to a complete sentence by way of explanation should be preceded by a semicolon, if the clause is introduced by a conjunction.

Ex. The water of the river Lethe has one very excellent quality; for a single draught of it makes people forget every care and sorrow.

5. The semicolon should be used before *as*, *viz.*, *that is*, etc., when they introduce a series of particular terms, simple in form, which are in apposition with a general term.

Ex. The Greeks invented the three orders of architecture; that is, the Doric, the Ionic, and the Corinthian.

Sentences, as considered in grammar, are of three kinds; namely, simple, complex, and compound.

EXERCISE

Punctuate the following sentences, giving the rule for the use of each comma and semicolon:

1. As in ascending the lofty peaks of the Andes we at length arrive at a line where vegetation ceases and the principle of life seems extinct so in the gradations of human character there is an elevation which is never attained by mortal man.

2. Emerson tells us to hitch our wagons to a star and it is a good thing when a romance has a permanent place among the guide-books.

3. Examinations are formidable, even to the best prepared, for the greatest fool may ask more than the wisest man can answer.

4. The robins are not good solo singers, but their chorus, as like primitive fire-worshipers they hail the return of light and warmth to the world, is unrivaled.

5. Concord has been the home of four famous men, namely, Thoreau, Alcott, Emerson and Hawthorne.

6. The singing of the great wood-fires the blowing of the wind over the chimney tops as if they were organ pipes the splendor of the spotless snow the purple wall built round the horizon at sunset the sea-suggesting pines with the moan of the billows in their branches on which the snows were furled like sails the northern lights the stars of steel the transcendent moonlight and the lovely shadows of the leafless trees upon the snow these things did not pass unnoticed or unremembered.

7. To be really wise we must labor after knowledge to be learned we must study, to be great in anything we must have patience.

8. The science of numbers measures the earth, it weighs the stars, it illumines the universe, it is law, order, and beauty.

9. A fisherman it is true had noticed her little footprints in the sand as he went homeward along the beach with a basket of fish a rustic had seen the child stooping to gather flowers several persons had heard either the rattling of chariot wheels or the rumbling of distant thunder and one old woman while plucking vervain and catnip had heard a scream.

10. Bryant was robust, but not tyrannical, frugal but not severe, grave, yet full of shrewd and kindly humor.

11. Wherefore teach them their multiplication table good Master Cheever and whip them well when they deserve it for much of the country's welfare depends upon these boys.

12. You remember that Bryant first won his fame by a hymn to death and so I think the first poem of Longfellow's which won recognition for him was that translation of those sounding Spanish lines which exalt the majesty of death and sing the shortness of human life.

13. These tourists insist that Emerson lived in Thoreau's Hermitage that Thoreau was present at Concord fight collecting the

arrowheads of the invaders that Alcott wrote "The Scarlet Letter" that Hawthorne wore a black veil ate only vegetables and never looked upon the light of day.

53. Rules for the colon. Colons are used much less than formerly, because long and formal sentences are not so common as they once were. The following are the rules most frequently needed.

1. If either of two members of a compound sentence is subdivided by semicolons, they should usually be separated from each other by a colon.

Ex. "Very good," replied the dial: "but recollect that though you may think of a million strokes in an instant, you are required to execute but one; and that, however often you may hereafter have to swing, a moment will always be given you to swing in."

2. If a clause which is added to a complete sentence is not introduced by a connecting word, it should be preceded by a colon.

Ex. He who seldom thinks of heaven is not likely to get there: the only way to hit the mark is to keep the eye fixed upon it. (See § 52, 4.)

3. Quotations or formal statements introduced by such words as *this*, *these*, and *as follows*, should be preceded by a colon. If the quotation begins on a new line or occupies several paragraphs, the colon is sometimes followed by a dash.

Ex. Alexander wept when he heard from Anaxarchus that there was an infinite number of worlds; and his friends asking him if any accident had befallen him, he returned this answer: "Do you not think it a matter worthy of lamentation that when there is such a vast multitude of worlds, we have not yet conquered one?"

He read on a marble tablet in the chapel wall opposite, this singular inscription: —

"Look not mournfully into the Past. It comes not back again. Wisely improve the Present. It is thine. Go forth to meet the shadowy Future, without fear, and with a manly heart."

4. Several particulars, *complex* in form, in apposition with a general term should be separated from one another by semicolons and from the general term by a colon.

Ex. Cambridge was the home of three noted writers: Holmes, who is known as "The Autocrat"; Lowell, whose quaint Yankee humor sparkles in "The Biglow Papers"; and the gentle author of "Evangeline," our loved and lamented Longfellow.

EXERCISE

Punctuate the following sentences, giving the rule for each comma, semicolon, and colon:

1. Some critics are like chimney-sweepers they put out the fires below or frighten the swallows from their nests above they scrape a long time in the chimney cover themselves with soot and bring nothing away except a bag of cinders and then sing from the top of the house as if they had built it.

2. Error is a hardy plant it flourishes in every soil.

3. We hold these truths to be self-evident that all men are created equal that they are endowed by their Creator with certain inalienable rights that among these are life liberty and the pursuit of happiness.

4. Macaulay says of Burleigh's biographer and biography "Such a book might before the deluge have been considered as light reading but unhappily the life of man is now threescore years and ten and we cannot but think it somewhat unfair in Dr. Nares to demand from us so large a portion of so short an existence."

5. During the last winter New England has won another victory not in depth of snow and thickness of ice for those are ancient and familiar triumphs of the pine over the palm.

6. The perfect purity of the air one breathes the processes of ventilation which are constantly going on the sense of security even when the winds are whistling about your frail shelter all these things combine to make the tent a bedroom so delicious that the fate of Endymion would become a blessing.

7. King Midas found on his plate not a gold-fish but a gold fish its little bones were golden wires and its scales were thin plates of gold.

8. The English language is composed of two principal elements the Saxon and the Classical.

9. The English language is composed of two elements the Saxon which includes the Danish Swedish and other related languages and the Classical which includes the Latin and the Greek.

10. Youth fades love droops the leaves of friendship fall
A mother's secret hope outlives them all.

54. Rules for the interrogation point.

1. Every direct question should be followed by an interrogation point.

Ex. "Are you awake, Prince Theseus?" she whispered. (Direct.)

The gentle Ariadne came to his door, and asked in a whisper if he was awake. (Indirect.)

NOTE 1. — Sometimes the sentence is not expressed in the interrogative form, and only the point at the end shows that it is meant to be a question.

Ex. You have sometimes been on a railway train when the engine was detached a long way from the station you were approaching?

NOTE 2. — Several distinct questions in a series usually have an interrogation point after each question.

Ex. What was the fate of Regulus? of Hannibal? of Cleopatra? of Julius Cæsar?

2. To express doubt as to the accuracy of a statement, place after it an interrogation point enclosed in marks of parenthesis.

Ex. In the year 1805 (?) Irving made his first voyage across the Atlantic.

55. Rules for the exclamation point.

1. The exclamation point should be used after every expression of strong emotion.

Ex. He is dead, the sweet musician!
He the sweetest of all singers!
He has gone from us forever,
He has moved a little nearer
To the Master of all music,
To the Master of all singing!

2. The exclamation point may be used to indicate that the expression is sarcastic, or that the writer has some doubt about the truth of a statement.

Ex. You set us a good example, your own temper is so angelic!
That man a poet! He looks more like a cowboy.

3. The exclamation point should be used after interjections and other exclamatory words.

Ex. "Alas!" said he with a sigh.
Peace! Peace! Why dost thou lament thy fate?

NOTE. — If an interjection is repeated, a comma may be used to separate the words and the exclamation point placed only at the end, especially where it is not the writer's intention to make each of the words emphatic.

Ex. Ha, ha, ha! That 's the best joke I have heard this many a day!
Aha! aha! I 've caught you this time! (Emphasis.)

EXERCISE

Punctuate the following sentences, giving the rule for each exclamation point and each interrogation point:

1. "Ah me" he exclaims at another time "what strains of unwritten verse pulsate through my soul when I open a certain closet in the ancient house where I was born"

2. Then comes the sudden rain-storm and the birds fly to and fro and shriek Where do they hide themselves in such storms at what firesides dry their feathery cloaks

3. "Turn out you lobsterbacks" one would say "Crowd them off the sidewalks" another would cry "A redcoat has no right in Boston streets"

4. Make haste Prince Jason For your life make haste

5. I hear a voice that cries "Alas alas
   Whatever hath been written shall remain
   Nor be erased nor written o'er again
   The unwritten only still belongs to thee
   Take heed and ponder well what that shall be"

6. And hop'st thou hence unscathed to go
   No by St. Bride of Bothwell no

7. Take cold indeed He does not look like one of the sort to take cold Besides he would better have taken cold than to have taken our umbrella

8. Leave thy low-vaulted past
   Let each new temple, nobler than the last,
   Shut thee from heaven with a dome more vast,
   Till thou at length art free,
   Leaving thine outgrown shell by life's unresting sea

9. Throned in thine ebon chair O Poet may
   We bring thy brow a wreath

10. Stay at home pretty bees fly not hence
    Mistress Mary is dead and gone

11. How like Wordsworth it sounds Who can read this immortal little poem without tears springing to his eyes

12. Alas why must you leave us now

13. But where shall wisdom be found And where is the place of understanding

56. Rules for quotation marks. There are single quotation marks and double quotation marks. Four rules are of special interest.

1. Every direct quotation should be enclosed in double quotation marks.

Ex. "I would send such a man," said he, "in quest of the Golden Fleece." (Direct.)

The king replied that he would send such a man in quest of the Golden Fleece. (Indirect.)

2. A quotation consisting of several paragraphs requires quotation marks at the beginning of each paragraph, and at the end of the last one only.

3. A quotation which is included within another should be enclosed by single quotation marks.

Ex. "On one occasion," says Whittier, "I was told that a foreigner had applied to my mother for lodging. 'What if a son of mine were in a strange land?' she said to herself."

4. Titles of books, essays, etc., whether or not preceded by the author's name, are usually enclosed in quotation marks.

Ex. "The House of the Seven Gables" was warmly welcomed, both at home and abroad.

Swift's "Gulliver's Travels" is one of the greatest satires ever written.

EXERCISE

Punctuate the following sentences and explain your use of the quotation marks:

1. Pooh cried Uncle John impatiently let us have some music

2. Had he said the captain black whiskers and a red coat No answered Anne with a sigh he had red whiskers and a black coat

3. A knot can choke a felon into clay
   A not will save him spelt without the *k*

4. Did you ever tell him what I said Johnny Ignorance is bliss and all the rest of that nonsense

5. After the appearance of Longfellow's poem Weariness Hawthorne wrote in a letter to a friend I too am weary and look forward to the Wayside Inn

6. The Essex minstrel has written a number of children's poems such as The Robin Red Riding Hood and King Solomon and the Ants

7. Come to Concord wrote Ellery Channing to Hawthorne once upon a time Emerson is away and nobody here to bore you

8. Bryant's biographer says The aged poet wrote to a friend Is there a penny-post do you think in the world to come Do people there write for autographs to those who have gained a little notoriety Do women there send letters asking for money

9. The word buxom formerly meant obedient How odd the commandment in its old form sounds to our modern ears Children be buxom to your parents

10. A school teacher tells the following story To the question who was Esau a boy wrote this remarkable answer Esau wrote a famous book of fables and he sold the copyright of them for a bottle of potash

57. Rules for the dash. The dash, though less commonly used than some of the marks of punctuation, is very important. Since careless writers often abuse it, the following rules deserve careful attention.

1. The dash should be used to mark sudden changes in sentiment and in construction.

Ex. Have you ever seen — but of course you never have!

2. The dash may be used to mark pauses and repetitions which are intended for dramatic or rhetorical effect.

Ex. The king of France, with twice ten thousand men,
Marched up the hill, and then — marched down again.

At last she said, between her sobs, "I — want — to see — the — ele — elephant."

If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms — never, never, never!

3. Dashes may be used instead of commas or marks of parenthesis before and after expressions which have a closer connection with the rest of the sentence than would be indicated by the marks of parenthesis.

Ex. Her little bird — a poor slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever.

4. A dash should be placed at the end of series of phrases or clauses which depend upon a concluding clause. (See § 52, 3.)

Ex. Gold and cotton, banks and railways, crowded ports and populous cities, — these are not the elements that constitute a great nation.

5. Expressions coming at the end of an apparently completed sentence, but referring to some previous part of the sentence, should be preceded by a dash.

Ex. Anon the bells ceased, and the woods, and the clouds, and the whole village, and the very air itself seemed to pray — so silent was it everywhere.

6. The dash is used to mark the omission of letters and figures.

Ex. Mrs. H——d, formerly Miss A——r of B—— Street, was then called the belle of the city.

Hawthorne spent the winter of 1851–52 at West Newton, near Boston.

See Matt. x. 4–7.

EXERCISE

Punctuate the following sentences, giving the rules for all the points which you insert:

1. But the folklore of the early days where is it

2. Several of our most famous authors studied law Irving Bryant Longfellow Holmes and Lowell.

3. Our hearts our hopes our prayers our tears
Our faith triumphant o'er our fears
Are all with thee are all with thee.

4. Approaching the head of the bed where my poor young companion with throat uncovered was lying with one hand the monster grasped his knife and with the other ah cousin with the other he seized a ham.

5. Good people all with one accord
Lament for Madam Blaize
Who never wanted a good word
From those who spoke her praise.

6. The Hermit of Amesbury the Wood-thrush of Essex the Martial Quaker the Poet of Freedom the Poet of the Moral Sentiment such are some of the titles bestowed upon Whittier by his admirers.

7. Statues paintings churches poems are but shadows of himself shadows in marble colors stone words.

8. Hawthorne's complaints about his pens are really very amusing to those people and their name is legion who have had a like difficulty in pleasing themselves.

9. I awoke from this dream of horror and found that I was grasping the bedpost.

10. Take the poets we proclaim as greater than Longfellow Browning for instance or Emerson and how often they fail to express their thoughts so that anybody can enjoy them without a course of lessons from an experienced professor.

58. Marks of parenthesis. Marks of parenthesis are used to enclose expressions which have no essential connection with the rest of the sentence. The dash, however, is largely superseding these marks.

Ex. Phœbus (for this was the very person whom they were seeking) had a lyre in his hands.

NOTE. — In reports of speeches, the marks of parenthesis are used to enclose the name of a person who has been referred to; also to enclose exclamations of approval or disapproval on the part of the audience.

Ex. The honorable gentleman (Mr. Hoar) has referred to my war record (hear! hear!).

59. Brackets. Brackets should be used to enclose words or phrases which are entirely independent of the rest of the sentence. They are usually comments, queries, corrections, criticisms, or directions, inserted by some other person than the original writer or speaker.

Ex. New England has more weather to the square inch than any other country on the globe. [Laughter.]

Governor Winthrop tells us of visiting Agawam, and spending the Sabbath with *them* [whom ?], as *they* were without a minister.

Each received one in their [his] turn.

[Enter the Fairies.] O Queen, we salute thee!

60. Other marks used in writing. Two marks in common use — the apostrophe and the hyphen — need to be studied carefully.

The *apostrophe* is the sign of the possessive case. It also denotes the intentional omission of a letter or letters, and is used to form the plurals of letters and figures.

Ex. The moon's calm beams shone o'er the earth.

The *hyphen* is used to separate the elements of a compound word and to divide a word into syllables.[1]

Ex. Long-suffering; co-op-er-a-tion.

EXERCISE

Punctuate the following sentences and give rules for the brackets and marks of parenthesis:

1. Of the old garden surrounding the house Holmes has written eloquently and one can almost see it for himself with its lilac bushes its pear trees its peaches for they raised peaches in New England in those days its lovely nectarines and white grapes.

2. Its the las time thet I shell eer address ye
But you ll soon find some new tormentor bless ye Tumultuous applause and cries of Go on Dont stop

[1] When the first syllable consists of but one letter it is not separated from the rest of the word at the end of a line, but the whole word is placed on the next line.

3. Her mind was thronged with delightful thoughts till sleep stole on and transformed them to visions like the breath of winter but what a cold comparison working fantastic tracery upon a window.

4. This life has joys for you and I me
and joys that riches neer could buy

5. Mr. Whittier said My acquaintance with him Garrison commenced in boyhood.

6. Thou happy happy elf
But stop first let me kiss away that tear
Thou tiny image of myself
My love he 's poking peas into his ear

7. In one of the queerest corners of the town Marblehead there stands a house as modest as the Lee house was magnificent.

8. He Lee was respected by friend and foe.

9. The gentle and innocent creature for who could possibly doubt that he was so pranced round among the children as sportively as a kitten.

10. On rising Doctor Holmes held up a sheet of paper and said You see before you referring to the paper all that you have to fear or hope.

EXERCISE

I

Write the following story with correct punctuation[1]:

king frederick of prussia was one day travelling when he came to a village where he was to stay an hour or two so the king visited the school after a time he turned to the teacher and said he would like to ask the children a few questions on a table near by stood a large dish of oranges the king took up one of the oranges and said to what kingdom does this belong children to the vegetable kingdom replied one of the little girls and to what kingdom does this belong said he as he took from his pocket a piece of gold to the mineral kingdom she answered and to what kingdom then do I belong my child he asked thinking of course she would answer to the animal kingdom

[1] Capitalization is of course included in the term "punctuation."

the little girl did not know what answer to make she feared that it would not seem right to say to a king that he belonged to the animal kingdom well said the king can you not answer my little lady the kind words and gentle look of the king gave the child courage and looking up into his face she replied to the kingdom of heaven sir the king deeply moved placed his hand upon her head and said god grant that I may be found worthy of that kingdom

II

Punctuate the following so as to express two very different meanings:

lord palmerston then entered on his head a white hat upon his feet large but well polished boots upon his brow a dark cloud in his hand a faithful walking stick in his eye a menacing glare saying nothing.

III

Punctuate the following anecdote:

mr longfellow used to tell the following incident I was once riding in London when a laborer approached the carriage and asked are you the writer of the psalm of life I am will you allow me to shake hands with you we clasped hands warmly the carriage passed on and I saw him no more but I remember that as one of the most gratifying compliments I ever received because it was so sincere.

IV

Punctuate the following in two ways: one to represent a very bad man, and the other a very good man:

He is an old man and experienced in vice and wickedness he is never found in opposing the works of iniquity he takes delight in the downfall of his neighbors he never rejoices in the prosperity of his fellow-creatures he is always ready to assist in destroying the peace of society he takes no pleasure in serving the Lord he is uncommonly diligent in sowing discord among his friends and acquaintances

he takes no pride in laboring to promote the cause of christianity he has not been negligent in endeavoring to stigmatize all public teachers he makes no effort to subdue his evil passions he strives hard to build up satans kingdom he lends no aid to the support of the gospel among the heathen he contributes largely to the devil he will never go to heaven he must go where he will receive the just recompense of reward.

V

Write the following extract with careful attention to punctuation and arrangement:

As bess ran she was suddenly stopped at the gate by the sight of a carriage which had just driven up and out of which now stepped aunt maria and aunt maria's husband uncle daniel these were the very grimmest and grandest of all the relations for one awful moment bess stood stunned then her anxiety for tom overcame every other consideration and before aunt maria could say how do you do elizabeth she caught her uncle by his august coat tail and in a piteous voice besought him to come and pull on the rope elizabeth said uncle daniel who was a very slow man why should I pull on a rope my dear oh come quick hurry faster toms down in the well cried bess tom down a well how did he get there he went down for the teapot sobbed bess the silver teapot and we cant pull him up again and hes cramped with cold oh do hurry uncle daniel leisurely looked down at tom then he slowly took off his coat and as slowly carried it into the house stopped to give an order to his coachman came with measured tread to the three frightened children then took hold of the rope gave a long strong calm pull and in an instant tom dripping with coolness arose from the well.

SUMMARY

61. The chief uses of punctuation marks are to make the meaning clear and to show the grammatical construction. The punctuation should be inserted during the writing and should be as simple as possible. The most valuable

helps in making a writer's meaning clear are capital letters, periods, commas, and quotation marks.

Capitals should be used to begin the first word of every sentence, the first word of every line of poetry, the first word of every direct quotation, every proper noun or proper adjective, every word of an official title, every important word of a literary title, all names of the Deity, names of the days of the week and the months of the year, words representing important events in history, and names of personified objects. The words *I* and *O* should always be capitals.

The period should usually follow a declarative or imperative sentence and an abbreviation.

Generally speaking, the comma, the semicolon, and the colon may be said to mark three degrees of separation in the parts of the sentence: the comma being used to indicate the smallest degree of separation, the semicolon a greater degree, and the colon the greatest.

The comma should be used to separate from each other, or to set off from the rest of the sentence words or phrases in pairs, contrasted words or phrases, inverted expressions, independent adverbs, intermediate expressions, words or phrases in a series, nouns in apposition, nouns independent by address, phrases used as nominative absolute, unrestrictive relative clauses, dependent and conditional clauses, and coördinate expressions. Short quotations or expressions resembling quotations should be preceded by commas; and in a compound sentence containing a common verb the omission of this verb in any clause except the first should be marked by a comma.

The semicolon is used to set off subdivided members

of compound sentences, short sentences closely connected in meaning, clauses having a common dependence, additional clauses with a conjunction, and before *viz.*, etc., when introducing particulars in apposition with a general term.

The colon is used to set off subdivided members of compound sentences, additional clauses without a conjunction, formal quotations, and particulars in apposition with a general term.

The interrogation point is used after direct questions. The exclamation point is used after an expression of strong emotion.

Every direct quotation should be enclosed in quotation marks. A quotation within a quotation should be enclosed by single quotation marks.

The dash, the marks of parenthesis, and the brackets are less frequently used than the other marks of punctuation. The dash may be used to indicate an abrupt change, a rhetorical pause or repetition, a parenthetical expression, a dependent expression, a detached expression, or an omission. The marks of parenthesis should enclose expressions which have even less connection with the rest of the sentence than would be indicated by the use of dashes or commas. The brackets should be used to enclose words or phrases which are entirely independent of the rest of the sentence.

The apostrophe is the sign of the possessive case, but it also denotes the intentional omission of a letter or letters, and is used to form the plurals of letters and figures. The hyphen is used to separate the parts of a compound word and to divide a word into syllables.

CHAPTER III

RETELLING ANOTHER PERSON'S THOUGHT

I cannot tell how the truth may be;
I say the tale as 't was said to me. — SCOTT.

I. INTRODUCTION

62. The paragraph. In the exercises in the Review of Grammar, only single sentences were required. It is desirable to master thoroughly the brief method of expressing thought afforded by the sentence. On the other hand, it is evident that when thought on any given topic is to be expressed at all fully, several sentences may be needed. *A group of sentences on one topic is called a paragraph.* Hereafter the exercises will call for this unit of writing.

63. General directions for the form of written work. Now that the exercises are growing longer, it will be of value to consider more carefully the mechanical form of the written work. That form will vary somewhat in different schools, but when it has once been agreed upon it should be consistently followed by the class. *If no other directions are given by the teacher*, these may be followed.

1. *Writing Materials.* Use what is commonly called theme paper. Use black ink. Keep an eraser and a clean blotter at hand.

2. *The Title.* Write the title in the middle of the blank space at the head of the paper, *i.e.* about three-quarters of an inch from the top. Arrange the title so that the spaces at the right and left of it shall be equal. If the title is so long as to need two lines, put as much of it as will look well on the first line, and the rest on the next line, thus:

MY FIRST RIDE ON THE PLAINS IN A
PRAIRIE SCHOONER

Begin all the important words in the title with capitals.

3. *Indenting.* Begin each paragraph about an inch and a half from the left-hand edge of the paper. This is called indenting.

4. *Margin.* On all lines, except where paragraphs begin, leave a uniform margin of at least an inch at the left-hand side. Leave no margin at the right of the page. Of course a long word or syllable is not to be crowded into the line for the sake of using the space. Care in the arrangement of words and in the division of syllables by means of the hyphen will give a sufficiently neat effect.

5. *Pages.* Write on one side of the paper only. If the exercise is a long one, number the pages at the top.

6. *Folding.* Having arranged the sheets carefully in order, fold them together once lengthwise.

7. *Superscription.* Place the folded exercise so that the loose edges are toward your right hand. On the right-hand half of the blank outside page, write the superscription, beginning at about two inches from the top of the

page. The superscription should be in four lines, and should include title, class, name, and date, as follows:

Paul Revere's Ride,
English I,
Charles R. Jefferson,
October 21, 1901.

8. *In General.*

(1) Write neatly without flourishes, conspicuous shading, or any other peculiarity.

(2) If you must erase words, use a good ink eraser or a sharp penknife.

(3) Do not write above the line words which you have omitted, if it can possibly be avoided.

(4) Never present a soiled or blotted exercise.

(5) Take pride in making a written exercise as attractive in every way as possible.

II. RETELLING ANOTHER PERSON'S EXACT THOUGHT

64. Value of retelling another person's thought. One may express his own thought on a given subject, or retell the thought of another. It will be well for the student to practice for a time the task of retelling in his own words the thoughts of others.

Not only does this work make a natural and helpful step to original composition, but it also cultivates accurate hearing and reading. If all people heard correctly, much gossip, slander, and quarreling would be avoided. If all persons really read, — *i.e.* "thought the author's

thought after him," — the world would be much wiser than it now is. The person we like to employ in business, or to have as a friend, is the one who can be trusted "to get things straight." This "getting things straight" is not merely a matter of honesty or cleverness, but is quite as much a matter of attention and of care in retelling. The habits of attention and of care in retelling can be and should be cultivated.

65. Methods of retelling another person's thought. There are three ways of reproducing another's thought: we may retell it closely, we may condense it, we may expand it.

66. By retelling another person's thought closely is meant, in this case, reproducing as nearly as possible his ideas in words of your own.

Ex. 1. He had an insuperable aversion to any kind of profitable labor. — IRVING.

RETOLD. His dislike for any kind of useful work was so intense that he could not overcome it.

Ex. 2. Lives of great men all remind us
We can make our lives sublime,
And departing leave behind us
Footprints on the sands of Time.

LONGFELLOW.

RETOLD. By seeing what great men have done, we are reminded that we, too, can do something true and noble, which, when we are dead, will be remembered by those who live after us.

67. Value of retelling another person's thought closely. Before we can reproduce another's ideas with precision it is

necessary to see just what he means. Retelling closely develops appreciation of the best writers; for the pupil will usually find that he cannot devise a new expression for the thought which will equal the original in clearness, force, or charm. Further, it is one of the best methods of strengthening one's vocabulary.

68. General directions for retelling what is read. It is easier to retell what one reads than what one hears. The pupil, however, will need to give careful attention to the work of reproducing closely what he has read. The following directions should be studied carefully.

1. Read the whole selection which is to be retold. Do not try to write until you have very definite ideas concerning what you have read.

2. Next, substitute the best possible words and phrases of your own, retaining only those original words and phrases which cannot be changed without changing the sense. Use the dictionary carefully, selecting from the several meanings given the one most appropriate for the place.

3. Be careful *not* to make this work an exercise in *mere substitution* of words. The following extract from a pupil's notebook shows how absurd the result of such substitution may sometimes be. The pupil was asked to retell closely these lines from Scott's "Lady of the Lake":

> The antler'd monarch of the waste
> Sprung from his heathery couch in haste.
> But, ere his fleet career he took,
> The dew-drops from his flanks he shook;
> Like crested leader proud and high,
> Toss'd his beam'd frontlet to the sky.

The pupil's version was as follows:

"The ruler of the desert, with his branching horn, rose quickly from his bed among the heather. But, before he took his swift race-course, he shook off the dew-drops from his fleshy sides; and like a tall and proud leader with a coat-of-arms tossed to the sky his little front, with its many beams."

4. It is not necessary to follow the original construction of a sentence. Variety may be secured by changing from indirect to direct discourse, or from a declarative sentence to an interrogative or an exclamatory sentence. There will be more change of construction in retelling poetry than in retelling prose.

5. In changing poetry to prose, carefully avoid any suggestion of rhyme. Avoid also the use of such words as *morn*, *eve*, *o'er*, *ere*, *methinks*, etc.

EXERCISE

I

Retell carefully the thoughts in the following sentences:

1. The cognomen of Crane was not inapplicable to his person.

2. The idol of to-day pushes the hero of yesterday out of recollection; and will, in turn, be supplanted by his successor of to-morrow.

3. Once more he cudgeled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm tune.

4. The cavalcade came prancing along the road with a great clatter of hoofs and a mighty cloud of dust, which rose up so dense and high that the visage of the mountain-side was completely hidden from Ernest's eyes.

5. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice.

6. The world is full of judgment days, and in every assembly that a man enters, in every action he attempts, he is gauged and stamped.

7. Like an awakened conscience, the sea was moaning and tossing,
Beating remorseful and loud the mutable sands of the seashore.

8. Not what we give, but what we share,
For the gift without the giver is bare;
Who gives himself with his alms feeds three,
Himself, his hungering neighbor, and Me.

9. Howe'er it be, it seems to me
'T is only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.

10. Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
From wandering on a foreign strand?

II

Retell closely this description of Sleepy Hollow:

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of Sleepy Hollow, and its rustic lads are called the Sleepy Hollow boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a high German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his pow-wows there before the country was discovered by Master Hendrik Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvellous beliefs; are subject to trances and visions;

and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions: stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare (with her whole nine-fold) seems to make it the favorite scene of her gambols. — IRVING.

SUGGESTIONS FOR STUDY BEFORE RETELLING

The Description of Sleepy Hollow

1. Where was Sleepy Hollow?
2. What facts gave it its name?
3. What condition of Sleepy Hollow does the author emphasize?
4. What causes for this condition of things are suggested?
5. What was the effect on the people who lived there?

TRANSLATION

69. Translation a valuable method of retelling closely. It is a well-known fact that translation from a foreign language is one of the best tests of a pupil's ability to use his own language, as well as to understand the foreign writer.

It is sometimes desirable to translate *literally;* that is, to give word by word, in the most exact manner, the English equivalent of each foreign construction. Usually, however, this translating literally either does not give the shade of thought intended or violates English usage. Accuracy and linguistic propriety can be obtained only by translating *freely;* that is, by keeping close to the ideas of the original, but turning the foreign idioms into equivalent English idioms. This may be shown by a few illustrations from the Latin.

Latin Idioms	English Idioms
A book is to me.	I have a book.
Clad in armor as to his head.	His head covered by a helmet.
[1] The army having been put to flight, Cæsar went into winter quarters.	After the army had been put to flight, Cæsar went into winter quarters.

A liberal translation is usually the one to be desired.

III. CONDENSING ANOTHER PERSON'S THOUGHT

70. In retelling by condensing, the most important ideas must be given, and in the same order, but the details may be omitted.

Ex. In the old days (a custom laid aside
With breeches and cocked hats) the people sent
Their wisest men to make the public laws.
And so, from a brown homestead, where the Sound
Drinks the small tribute of the Mianas,
Waved over by the woods of Rippowams,
And hallowed by pure lives and tranquil deaths,
Stamford sent up to the councils of the State
Wisdom and grace in Abraham Davenport.

Whittier.

Condensed. More than a hundred years ago it was the custom to choose the wisest men to make the laws. So Stamford sent Abraham Davenport to the Legislature.

These condensed sentences tell the main points, and only those — who was sent, whence, whither, and when and why. If we arrange these points in the proper order, we shall have an *Outline.*

(1) When (2) Why (3) Whence
(4) Who (5) Whither

[1] The nominative absolute construction is allowable in English, but there is a growing tendency to replace it by the clause.

71. Value of retelling by condensing. It teaches the pupil to select the really important ideas from whatever he is hearing or reading. This is especially valuable in taking notes and in writing examination papers (see §§ 73–79). It helps him to see clearly the relation of the different parts of that which he is retelling. It helps him to express himself clearly, concisely, and forcibly. Young writers are likely to use too many words to express an idea, a habit which this retelling by condensing tends to overcome.

72. General directions for retelling by condensing.

1. Read carefully until you have a clear "mental picture" of people, places, and events. Be sure that you understand the order of the events and the relation of the parts, so that when you condense you will not give a false idea by leaving out essential facts, or by putting in unnecessary details.

2. Make an *outline*. This should be brief, consisting of the few absolutely necessary topics, expressed as concisely as possible, and arranged in proper order.

3. Decide what points you ought to say most about; that is, what are most important and most necessary. Unless you plan your work carefully, there is danger that you will write too fully about the first topic and not fully enough about the last one.

4. Write clearly and briefly what you wish to say about each of the topics. If you are condensing poetry, avoid any effect of rhyme or any borrowing of the author's poetic language.

EXERCISE

I

Condense this long sentence:

Thus one object of curiosity succeeded another; hill, valley, stream, and woodland flitted by me like the shifting scenes of a magic-lantern, and one train of thought gave place to another, till, at length, in the after part of the day, we entered the broad and shady avenue of fine old trees which leads to the western gate of Rouen, and a few moments afterwards were lost in the crowds and confusion of its narrow streets. — LONGFELLOW.

SUGGESTIONS. Tell what we saw, when we arrived, at what place, and how our journey ended. Make three short sentences.

II

Condense this selection from Whittier's "The Pipes at Lucknow," writing not more than six sentences:

Day by day the Indian tiger
Louder yelled, and nearer crept;
Round and round the jungle-serpent
Near and nearer circles swept.
"Pray for rescue, wives and mothers, —
Pray to-day!" the soldier said:
"To-morrow, death's between us
And the wrong and shame we dread."

O, they listened, looked, and waited,
Till their hope became despair;
And the sobs of low bewailing
Filled the pauses of their prayer.
Then up spake a Scottish maiden,
With her ear unto the ground:
"Dinna ye hear it? — dinna ye hear it?
The pipes o' Havelock sound!"

Hushed the wounded man his groaning;
Hushed the wife her little ones;
Alone they heard the drum-roll
And the roar of Sepoy guns.
But to sounds of home and childhood
The Highland ear was true;—
As her mother's cradle-crooning
The mountain pipes she knew.

Like the march of soundless music
Through the vision of the seer,
More of feeling than of hearing,
Of the heart than of the ear,
She knew the droning pibroch,
She knew the Campbell's call:
"Hark! hear ye no' MacGregor's,—
The grandest o' them all!"

O, they listened, dumb and breathless,
And they caught the sound at last;
Faint and far beyond the Goomtee
Rose and fell the piper's blast!
Then a burst of wild thanksgiving
Mingled woman's voice and man's;
"God be praised! the march of Havelock!
The piping of the clans!"

Louder, nearer, fierce as vengeance,
Sharp and shrill as swords at strife,
Came the wild MacGregor's clan-call,
Stinging all the air to life.
But when the far-off dust-cloud
To plaided legions grew,
Full tenderly and blithesomely
The pipes of rescue blew!

Round the silver domes of Lucknow,
Moslem mosque and Pagan shrine,

Breathed the air to Britons dearest,
The air of Auld Lang Syne.
O'er the cruel roll of war-drums
Rose that sweet and home-like strain;
And the tartan clove the turban,
As the Goomtee cleaves the plain.

WHITTIER.

SUGGESTIONS FOR STUDY BEFORE CONDENSING

The Pipes at Lucknow

1. Where is Lucknow? (See *Geographical Gazetteer.*)
2. What people were shut up there? Why?
3. Who saved them? Of what nationality were the rescuers?
4. Who first heard the bagpipes?
5. What were they playing at first?
6. What did they play as they came nearer?
7. What was the effect of the music on the people in the city?
8. What is the meaning of the following words and phrases: Sepoy, Highland, cradle-crooning, seer, pibroch, Goomtee, clan-call, Moslem mosque, Auld Lang Syne, tartan clove the turban?

III

Condense into a single paragraph each of these stories:

1. The Storming of Front-de-Bœuf's Castle in Scott's "Ivanhoe."
2. The Experiences of Rip Van Winkle in Irving's "Sketch Book."
3. A story that the teacher has read to the class.

NOTE-TAKING

73. One of the most valuable ways of retelling by condensing is taking notes of what one reads or hears. The student will

have frequent occasion to make reports on many subjects, and the sooner he begins to take good notes the easier the work will be.

74. Taking notes of what one reads. When taking notes of what he reads the student can keep the printed expression of the thought before his eye until his mind has fully grasped that thought.

The following extract from a pupil's notebook will show one good form of this work. No attempt is here made at subdivision of the topics, for practice in that work follows later (see §§ 140–145). The main object here is to find the *few main facts* stated in the text on which the notes are based, and the essential details in connection with those facts.

STORY OF CINDERELLA

1. Death of C.'s mother — farewell words — C.'s grief.

2. C.'s stepsisters — jealous, selfish, cruel.

3. Presents from the fair — beautiful dresses for one sister — pearls and precious stones for the other — for C. first branch that knocked her father's hat on his way home.

4. C.'s efforts to get to the festival — hard conditions of her stepmother — help of the birds.

5. First night — dance with the prince — escape through the pigeon house.

6. Second night — loss of the slipper in the pitch.

7. Test of the slipper — stepsisters' vain attempts to make their feet fit — C.'s success and happiness.

75. General directions for taking notes of what one reads.

1. Read the selection through rapidly, but attentively, for a clear idea of the author's statement.

2. Read it again more carefully for the details. Make your notes as you go along, remembering *that notes should be neither so many as to be confusing, nor so few as to be misleading.* It is not necessary to make complete statements, or to give all the details. A few carefully chosen "catch-words" will bring the story back when you come to rewrite it. These "catch-words" not only save time but also do away with copying the author's own words, a habit which so often makes the work of young writers uninteresting.

3. Number the notes on each topic. It will be seen that most selections on which the notes are based are arranged in groups of sentences, called *paragraphs*, each as a rule dealing with a single topic. This arrangement of the sentences by paragraphs will be of great use to the pupil in selecting the essential ideas.

4. When the notes are finished, correct them by comparison with the original text.

76. Taking notes of what one hears. In taking notes of what one hears one must give the closest attention both to the separate statements and to their connection, in order to understand them before the speaker passes to something else. If a statement is not understood at first, there is no chance to hear it a second time, as there would be to read it a second time. Taking notes of what is heard will keep the pupil wide awake and help him to

grasp the exact thought of the speaker. Much practice will be needed, but if the pupil of average talent is persistent and patient, he will learn to take notes rapidly and accurately.

It will be well to begin by taking notes of some short and simple statements; as, for instance, some directions that the teacher has given the class.

Perhaps the directions were: "For the next lesson in History you may review to-day's lesson, and study in advance pages 38–48. Be prepared to answer the questions on page 48. Any extra time you have you may spend in reading Chapter XI of the 'Life of Washington,' which will be found in the large bookcase, on the second shelf from the bottom." You have listened attentively to the directions. As soon as you are at liberty to do so, write in a book which you reserve for such notes:

LESSON FOR FRIDAY, NOVEMBER 15

History. — Review, pp. 30–38.
Advance, pp. 38–48.
Answer questions, p. 48.
Read "Life of Washington," Chap. XI. (See large bookcase, second shelf from bottom.)

After you have practiced recording directions or short speeches, try something longer and harder. On the next page will be found the uncorrected notes taken by a fifteen-year-old boy in a Vermont academy. They are not perfect, but they will be suggestive. They were taken in brief form during the speech and expanded next day.

(First form of the notes taken during the speech.)

NOTES OF A TALK ON "PATRIOTISM IN THE PUBLIC SCHOOLS"

1. Introduction: Meaning of patriotism — value in public schools.

2. How shown: flag — patriotic songs — American heroes — respect for laws — principles of government.

(Second form of the notes, as expanded next day.)

NOTES OF A TALK ON "PATRIOTISM IN THE PUBLIC SCHOOLS"

Introduction.

1. Meaning of patriotism: love of country that respects her laws, upholds her principles, and maintains her honor at home and abroad.

2. Value in public schools: boys and girls of this generation are men and women of the next, with our country's future in their hands; — they are now learning truths and forming habits that will govern later life; — study of history brings patriotism naturally before the mind; — loyal love of country should be shown by young and old, in peace or in war.

How shown in public schools.

1. By showing reverence for the Stars and Stripes.

2. By learning carefully and singing enthusiastically patriotic songs.

3. By studying and honoring the lives of great Americans.

4. By respecting our country's laws.

5. By studying the sound political and moral principles which are the foundation of our government.

Some pupils may find it easier to make the first notes in the form of brief sentences instead of "catch-words." If this serves to recall more of the address, and does not consume too much time, it is entirely allowable.

77. General directions for taking notes of what one hears.

1. Be careful not to become so absorbed in writing that you lose half of what is being said.

2. Get a clear idea of the general meaning without trying to remember exact words.

3. Make the first draft of the notes during the speech in as few words as will give the meaning.

4. From the first "catch-words" taken during the speech, write out later the expanded notes.

5. Use abbreviations whenever you will be sure to remember what they mean.

EXERCISE

I

Write notes of these stories:

1. "Horatius at the Bridge," found in Macaulay's "Lays of Ancient Rome."

2. "Grandmother's Story of Bunker Hill Battle," told by Oliver Wendell Holmes.

3. Some selection recently studied in class.

From these notes that you have just made make an *outline.*

SUGGESTION. The outline is usually a condensed form of the notes. Show by numbers the order of the topics.

II

Make notes of some anecdote or story that you have recently heard.

III

Write out the notes of some address that you have recently heard.

SUGGESTION. Indicate (1) the three or four main points that the speaker made; (2) how he illustrated each of these points by stories or proofs; (3) what conclusion, if any, he drew from these points.

EXAMINATION PAPERS

78. Another most important method of condensing thought is seen in examination papers. Nowhere is there need of more careful writing than in answering examination questions. Many students, throughout their whole school life, waste valuable time and fail to do themselves justice in their examinations, because they have never made a serious effort to become proficient in this special form of composition. It is well, then, to take pains with this form of writing from the time when the pupil is first called upon to use it, in order that he may have nothing to unlearn later.

79. General directions for writing examination papers. Examination questions vary greatly, and individual teachers vary in their personal preferences as to the form of the work. For this reason only the most general principles are stated here. Detailed directions will be given by each teacher.

1. Think over your facts before you write. If you have five minutes in which to answer each question, use two minutes of the time in thinking. *By thinking is meant, in this case, collecting your ideas on a given point, throwing aside the unimportant ideas, and properly connecting the others.* These three steps in your thinking can be taken rapidly, if the questions are definite and you are familiar with the subject.

2. Arrange your statements in logical order.

(1) Sometimes the answer to an examination question is best given in the form of a *condensed* statement.

QUESTION. State briefly the character of Richard the Lion-Hearted as he is pictured in Scott's "Ivanhoe."

ANSWER. Scott represents Richard the Lion-Hearted as a somewhat indifferent ruler, a brave soldier, a daring adventurer, a loyal friend, and a generous enemy.

(2) If the question requires for its answer an *expanded* statement (see §§ 80–82), make a list of the main topics that you are to write about, and arrange these topics in connected order.

Q. Describe Bryant's boyhood.

A. In answering this question you would write on the following topics, making from each topic a separate group of sentences, or *paragraph:* (1) Where spent. (2) Health. (3) Education. (4) Amusements.

3. Make your sentences brief and to the point. Long sentences are apt to get involved, and stringing words together for the sake of filling up space results in poor work and seldom deceives the teacher. Choose your words so carefully that every one counts. In the effort to secure brevity do not sacrifice accuracy of thought or expression.

4. It ought to be unnecessary to add that in *every* examination paper — whether in English or in any other subject — the writing, the spelling, the capitalization, and the grammar should be as nearly perfect as possible.

EXERCISE

Answer these five questions, observing the directions for examination papers given in Section 79:

1. Give a brief sketch of Longfellow's life.
2. Name three important poems written by Longfellow, and tell what each of them is about.
3. Describe the personal appearance and sketch the character of one of Longfellow's heroines.
4. Give a quotation of not less than four lines from one of Longfellow's poems, and then retell it closely in words of your own.
5. Write from memory the notes that you took of some poem of Longfellow's. From these notes make a short outline of the poem.

IV. EXPANDING ANOTHER PERSON'S THOUGHT

80. Retelling by expanding makes the story longer than before, by expressing definitely and fully facts that were originally left untold or merely hinted at. In this form of writing the imagination may be allowed free play; but the details supplied must not be improbable. The following example of expansion is quoted from a pupil's notebook.

Ex. The Colton High School celebrated May Day.

Expanded. May Day fell on a Saturday this year. At three o'clock in the afternoon nearly the whole school assembled on the Campus. Our Principal, Mr. Brown, made an opening speech in which he told the history of May Day as celebrated in England. The Glee Club sang two old English ballads, after which followed a play written by a member of the Senior Class. This play was very interesting, and the parts of Robin Hood, Maid Marian, and Friar Tuck were especially well taken. At the close of the play, about twenty of the best athletes of the school engaged in feats of strength, to the amusement of their schoolmates

and friends. The last number on the program was a May-Day dance given by sixteen of the girls of the school. All voted the celebration a great success.

A. B. T.

81. Value of retelling by expanding. Retelling by expanding is a step toward original composition. The student develops in his own way the ideas suggested by the author. It is like taking a pencil sketch, which some one else has made, and producing from it a finished picture, using one's own taste as to colors and tones, lights and shades.

82. General directions for retelling by expanding.

1. Read the selection so carefully that you could, if required, tell in your own words everything important that the author has said.

2. Make an orderly list of all the points as told by the author.

3. Make a list of the interesting things which are omitted; as, for example, time, place, names of persons, occupations, historical events leading to the incident, and the consequent conclusion. Try to supply whatever of importance the original story leaves to the imagination of the reader.

4. From the two lists make an outline from which you will write.

5. *Expand each main topic into a paragraph.* Use the best words at your command, carefully avoiding the exact forms of expression used in the original story.

6. Read over what you have written, to see if you have told too much about one topic, or not enough about another. Improve any paragraphs that need change.

7. Be careful to connect the paragraphs in such a way that the story will not seem disjointed. If the change from one topic to another is too abrupt, try to connect the parts more smoothly. This may often be done by using such expressions as *nevertheless*, *on the other hand*, *meanwhile*, *however*, *in spite of all this*.

EXERCISE

I

Expand each of the following short sentences into a clear and well-constructed long sentence:

1. Tom Fifield won the game by his "home run."
2. Grace rode out to Bronson on her bicycle this afternoon.
3. Frank is in the workshop making a bookcase for his mother.

II

Expand each of the following complex or compound sentences into three related sentences:

1. Fred earned fifty dollars while he was in Florida.
2. The house is brilliantly lighted, the rooms are decorated, and everything is in readiness for the arrival of the guests.
3. It is a familiar proverb that "A bird in the hand is worth two in the bush."

SUGGESTION. State the proverb in non-figurative language; then tell how the truth which it states has been illustrated in the experience of one or more persons.

III

Expand each of these sentences into a paragraph of about two hundred words:

1. A fireman rescued a child from a burning building.
2. A boy won a prize.
3. The girls decorated the hall for the festival.

IV

Expand this sentence into a story consisting of three related paragraphs:

Edith Foss had a Hallowe'en party at her house last night.

SUMMARY

83. In dealing with groups of related sentences, or paragraphs, great care should be given to the form of the work. Capitalization, punctuation, spelling, grammar, margins, and indenting, — all need attention.

There are three ways of reproducing another person's thought: by retelling the thought closely, by condensing, and by expanding. Retelling closely teaches exactness of thought and writing, helps us to appreciate the merits of the best authors, and enlarges the writer's vocabulary. It is especially useful in making translations. Condensing helps the pupil to select the essential ideas of an author, to connect them properly, and to express them concisely and forcibly. This work is especially useful in taking notes, in making outlines, and in answering examination questions. Expanding allows the writer to supply omitted details, and this is a long step towards original composition.

CHAPTER IV

EXPRESSION OF THE PUPIL'S OWN THOUGHTS

Thought is the first faculty of man; to express it one of his first desires; to spread it his dearest privilege. — ABBÉ RAYNAL.

I. INTRODUCTION

84. Telling one's own thoughts. Practice in retelling another person's thoughts has helped the pupil in the task of telling his own thoughts. In expressing his own ideas he will now have occasion to use the same methods of expression that he has seen used by the writers whose thoughts he has retold.

85. The art of writing well may be learned. Some pupils find the effort to write their own thoughts difficult at first and uninteresting. Perhaps they even say, "Some people are born to write, and then they will write; other people, like me, are not born to write, and then they can't write." It is true that great authors are born, not made; but it is equally true that any one may acquire a certain skill in writing. And this skill is so valuable that no pupil should begrudge the labor necessary to attain it.

86. Essentials of learning to write. The essentials of learning to write are these:

1. Having thoughts to express.
2. Study of the principles of effective expression.
3. Practice.

87. How to get thoughts to express. Some pupils, when directed to write their own thoughts on any subject, either ask a schoolmate or friend what to say, or copy from a book. These are uninteresting and lazy ways of getting ideas. Books are often helpful in showing the relation of facts already known, or in furnishing additional facts, but it is not their office to furnish the language or all the ideas for a composition.

How then should the student get his ideas? When possible, he should use his eyes and ears to *observe the facts* for himself. He may think that he now sees everything that there is to be seen in his range of vision; but perhaps he mistakes staring for seeing. There is danger of going through the world so carelessly that one sees little except what is forced on one's sight.

Next to the sense of sight, the sense of hearing furnishes the most facts. There is a difference in the readiness with which different people hear, just as there is a difference in the clearness with which they see. In most cases, however, the differences in acuteness of hearing are due to differences in the habit of attention to sounds, especially to familiar ones. One may hear sudden, loud, or unexpected sounds, but utterly fail to hear the rushing of the brook or the singing of the birds. The test of what is really heard is not what "goes in at one ear and out at the other," but what can be remembered of the meaning of those passing sounds. What one has really heard one can afterwards tell or write about.

In order to have thoughts to tell, the student should also *think about what he has seen or heard* until he has very definite ideas about it. Often when he says that he does

not know anything to write about a certain subject, he means that he has not thought about what he knows. It is hard to find something that is wanted in a desk, when the books there are tumbled carelessly about; so it is sometimes hard to find the ideas that are wanted, because they have not been sorted out from the crowd of other ideas in the mind.

A teacher once said to a class, "I want you to think for five minutes about your favorite animal. And when you have done so, make a list of the facts that you know about that animal." One boy's list read like this:

THINGS I KNOW ABOUT MY FAVORITE ANIMAL

1. My favorite animal is a fox terrier.
2. His name is Gyp.
3. He is about twenty-four inches long from the tip of his nose to the tip of his tail.
4. He is white, with black spots on his tail, his side, and one ear.
5. I have had Gyp about six months.
6. He was given me by my Uncle John.
7. He likes me and goes with me everywhere that he can.
8. Every morning he scratches at my bedroom door to be let in.
9. He will sit up and bark for something to eat.
10. He will play dead dog when I say so.
11. I am trying to teach him to draw my sled by a rope held between his teeth, but he does n't like to learn this trick. — J. W. A.

If the student were asked to do so, he too could make a list of interesting things about some dog, horse, cat, squirrel, rabbit, or canary.

88. Some simple principles of effective expression. The same boy who wrote "Things I know about my Favorite

Animal," in Section 87, made the following list of facts about writing:

WHAT I KNOW ABOUT HOW TO WRITE

1. I want to tell something to somebody.
2. I must make what I say interesting.
3. I must make my meaning clear.
4. I will use rather short sentences at first.
5. I will group all my sentences about one topic in a paragraph.
6. I will stop when I get through. — J. W. A.

The student's knowledge of the principles of composition learned while retelling another person's thought, together with his common sense, will enable him to make a similar list of the facts that he knows about writing. The student's list should be as definite and complete as possible, so that, for the present, it may serve as a guide to his composition work.

89. Practice in expressing thought. The next step is to write out more fully the facts suggested in Section 87 about "My Favorite Animal," remembering the suggestions about how to write found in Section 88. When J. W. A. did this, his first attempt read thus:

MY FAVORITE ANIMAL

My favorite animal is a fox terrier name Gyp. He is about twenty-four inches long from tip of his nose to tip of tail and he is white with black spots on his side his tail and one ear and I have had him about six months. He was given me by my Uncle John. He likes me and goes with me everywhere he can. Every morning he scratches at my bedroom door to be let in. He will set up and bark when he wants something to eat. I learned him to do

this. When I say to him Gyp be a dead dog he will strech himself out on the floor, shut his eyes and lay perfectly still until I tell him to get up. This is one of his tricks. I am trying to teach him to draw my sled by a rope between his teeth but he don't like it much.

J. W. A.

After reading this exercise, the teacher asked the following questions, which each student should answer.

1. In the first sentence, what is the construction of the words "name" and "Gyp"? If you cannot tell the construction, change the sentence as much as you think necessary.

2. The second sentence contains too much. Where should it be divided?

3. Where are articles omitted in the second sentence?

4. On which side are Gyp's black spots?

5. In the sixth sentence, why is "set" wrong? What verb should be used?

6. What verb should be used instead of "learned"?

7. What marks of punctuation are omitted before and after "Gyp" and after "dog"?

8. How should the word between "will" and "himself" be spelled?

9. In the eighth sentence, why is "lay" wrong? Supply the right word.

10. In the last sentence, why is the expression "he don't like" wrong? Correct it.

When asked to rewrite the facts about Gyp, J. W. A. made the corrections suggested by his teacher's questions, arranging the work in the following three paragraphs, which are based on the topics, Gyp's appearance, his habits, and his tricks.

MY FAVORITE ANIMAL

My pet dog, a fox terrier named Gyp, was given me by my Uncle John about six months ago. He is about twenty-four inches long from the tip of his nose to the end of his tail; and he is white, with black spots on his left side, his tail, and one of his ears.

Gyp likes me and goes with me everywhere that I will take him. Every morning he scratches at my bedroom door to be let in. When he gets in, he barks and jumps up and down to show his joy. Sometimes he tries to get on to the bed. Then Mother insists that he ought to be punished.

I have taught Gyp only a few tricks, because I have not had him very long. He will sit up and bark when he wants something to eat. When I say to him, "Gyp, be a dead dog," he will stretch himself out on the floor, shut his eyes, and lie perfectly still until I tell him to get up. I am trying to teach him to draw my sled by a rope held between his teeth, but he does n't like this very well. — J. W. A.

In a similar way, the student can use the facts that he knows about his favorite animal, and what he knows about writing, and prepare a paper on "My Favorite Animal." If the paper is longer than the one just quoted, especial care should be taken in the choice of paragraph topics.

90. Importance of correct speech. If the pupil would write and speak naturally and correctly, he must be careful in his conversation. Since he will probably all his life talk much more than he will write, it is important that he form the habit of correct speech, not only in all his oral recitations, but also in his conversation at home and on the playground. It is a mistake to think that he can talk in an ungrammatical, slangy, or careless way half the time during his school days and then easily and permanently assume correct speech when he grows up.

91. Differences between speech and writing. Correct speech lays the foundation for good writing, but people do not write exactly as they talk. *Ordinary talk is more informal than writing.* The easy naturalness of conversation, the sudden changes of subject, the effect of inflections and pauses and of facial expression, — all these make speech different from writing. In writing, sentences cannot be changed readily to correct or emphasize impressions made in preceding sentences, so that the probable effect of each word or phrase must be carefully weighed. This does not in the least mean that writing must be stiff and stilted.

Let us compare an example of speech with an example of writing, and note some differences.

SPEECH. "Don't you think it 's time for father to be here? I heard the train whistle long ago. Hark! There 's the carriage now. Let 's run to meet him. Come on! Hurry!"

WRITING. Before the words were well out of his mouth, he was whisked away somehow, and in his place appeared a tall man, muffled up to the eyes, leaning on the arm of another tall man, who tried to say something and could n't. Of course there was a general stampede; and for several minutes everybody seemed to lose his wits, for the strangest things were done, and no one said a word. Mr. March became invisible in the embrace of four pairs of loving arms; Jo disgraced herself by nearly fainting away, and had to be doctored by Laurie in the china-closet; Mr. Brooke kissed Meg entirely by mistake, as he somewhat incoherently explained; and Amy, the dignified, tumbled over a stool, and, never stopping to get up, hugged and cried over her father's boots in the most touching manner. It was not at all romantic, but a hearty laugh set everybody straight again, — for Hannah was discovered behind the door, sobbing over the fat turkey, which she had forgotten to put down when she rushed up from the kitchen.

LOUISA M. ALCOTT'S "Little Women."

NOTE. — It will be noticed that the example of speech is more rapid than the example of writing; it has certain contractions, "don't," "it 's," "there 's," "let 's"; the sentences are shorter; connecting words and phrases are omitted; in short, it is less formal. It is at once felt that while the first example does very well as conversation, it is not effective as dignified writing.

II. DESCRIPTION FROM OBSERVATION

92. Description of an object. One of the first ways in which the student is called upon to tell his own thoughts is by describing to others some object, place, or person that he has seen. This may be done in a single sentence, in a single paragraph, or in several paragraphs. *Care should be taken to group all the sentences on one topic into a single paragraph and to connect the paragraphs in such a way as to show the relation of the topics.* The following are types of simple description.

EX. 1. A WOODPECKER

Nature intended him to get his living by boring into old trees and stumps for the insects that live on the decaying wood. For this purpose she gave him the straight, sharp, wedge-shaped bill, just calculated for cutting out chips; the very long horn-tipped tongue for thrusting into the holes he makes; the peculiar arrangement of toes, two forward and two back; and the stiff, spiny tail-feathers for supporting himself against the side of a tree as he works.

W. J. LONG.

EX. 2. THE "BURNT COLUMN" OF CONSTANTINE

In the center stood a magnificent column, the remains of which is now known as the "burnt pillar." It was originally composed of ten pieces of porphyry, bound together by bands of copper. Each

block of porphyry was ten feet high and eleven feet in diameter, and the column thus composed was mounted on a pedestal of white marble twenty feet high. On the top of this column was a colossal bronze statue of Apollo. The god, crowned with glittering rays, held a globe in one hand and a sceptre in the other.

CLARA ERSKINE CLEMENT'S "Constantinople."

93. General directions for describing an object.

1. Select an object that is interesting and that you know something about.

2. Note carefully the *point of view* from which the description is to be made: that is, whether the object, if it be an animal, for instance, is viewed squarely from the front or from the side, near at hand or from a distance; whether in a description of a room, for instance, the observer is describing from the outside or from the center of the room or from one corner. As the photographer's success depends in a large measure upon his choice of a point of view, so also does the success of one who is describing. The aim should be to choose a point of view that will give the most characteristic or striking picture to the mind. Experiment and practice will help the student to choose wisely. The point of view should not be changed in one description unless it is done very plainly and to secure some special end.

3. From the chosen point of view observe the object carefully, noting the most striking things about it, such as shape, size, color, and general features. You cannot expect to give others a clear and correct idea of the object described unless you see it clearly in your own mind.

4. Arrange the details of your description in some logical order; giving first, as a rule, the general facts which

strike the eye at once, and then adding special facts in a natural order.

5. Select *essential* characteristics, that the object may stand out clearly from other objects.

6. Choose definite words, because they add much to the vividness of the description. (Note the effect of the special adjectives used in the first example in Section 92.)

7. When the whole description is written, correct it carefully.

EXERCISE

I

Select from your own recent reading, and bring to class, three good descriptions of objects.

II

Describe in a single paragraph the Lion of Lucerne, pictured on the next page.

Suggestions

1. Why is this lion interesting for description?
2. What is to be the point of view?
3. What facts are essential to the description besides the position, color, size, and shape of the object?
4. In what order should these other details be mentioned? Why?
5. Compare your finished description with the engraving.

III

Describe in a single paragraph each of the following objects:

1. A Trap for Catching Rabbits.
2. An Interesting Puzzle or Game.
3. A Schoolroom.
4. The American Flag.

THE LION OF LUCERNE

5. An Old-fashioned Clock.
6. A Bird's Nest.
7. A Balloon.
8. An Elephant.
9. A Butterfly.
10. A Wild Flower.

IV

Describe in three paragraphs each of the following objects:

1. A Sailboat.
2. An Old Garret.
3. A Country Store.
4. My Garden.
5. A Graphophone.
6. A Mechanical Toy.
7. A Windmill.
8. An Equestrian Statue.
9. A Fine Public Building.
10. A Sunset.

94. Description of a place. In the following descriptions notice particularly the picturesque adjectives and other definite words which help to make the picture clear.

Ex. 1. KENILWORTH CASTLE AND GROUNDS

The outer wall of this splendid and gigantic structure enclosed seven acres, a part of which was occupied by extensive stables, and by a pleasure-garden, with its trim arbors and parterres, and the rest formed the base-court, or outer yard of the noble castle. . . . The external wall of this royal castle was, on the south and west sides, adorned and defended by a lake. . . . Beyond the lake lay an extensive chase, full of red-deer, fallow-deer, roes, and every species of game, and abounding with lofty trees, from amongst which the extended front and massive towers of the castle were seen to rise in majesty and beauty.

SCOTT'S "Kenilworth."

Ex. 2. DESCRIPTION OF GRAND-PRÉ

In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in the fruitful valley. Vast meadows stretched to the eastward,
Giving the village its name, and pasture to flocks without number.
Dikes, that the hands of the farmers had raised with labor incessant,
Shut out the turbulent tides; but at stated seasons the flood-gates
Opened and welcomed the sea to wander at will o'er the meadows.
West and south there were fields of flax, and orchards and corn-fields
Spreading afar and unfenced o'er the plain. . . .
Strongly built were the houses, with frames of oak and of hemlock,
. . . . . .
Thatched were the roofs, with dormer windows; and gables projecting
Over the basement below protected and shaded the doorway.

LONGFELLOW'S "Evangeline."

95. General directions for describing a place.

1. Select a place which you already know, or which you can easily visit before you write the description. The place should be one that has genuine interest in itself, from its beauty, its novelty, or its historic association.

2. Decide carefully upon the *point of view* to be taken. You may, for instance, wish to give a description from a

high mountain; such a "bird's-eye" view would give only the large and prominent features of the landscape. Or you may wish to describe a mountain spring from your seat on a mossy rock near by; in this case there will be almost no general features, but instead many pleasing small details.

3. Observe the place carefully and arrange your observations logically.

4. Mention the absolutely essential details first. Be careful to give enough to make the place real to one who has never seen it. Follow the advice of a successful American author and *describe the place as if you were the only person who knew about it.* The charm of such a description consists largely in the writer's attention to little things, which are essential because characteristic, but the importance of which would escape the notice of a careless observer.

5. Choose specific words and expressions instead of vague or general ones (see §§ 222–224).

EXERCISE

I

Bring to the class, from your own recent reading, three good descriptions of places.

II

Describe in a *single* paragraph the view of the Avon River at Stratford, pictured on the opposite page, keeping in mind the following suggestions.

SUGGESTIONS

1. Why is this place interesting for description?
2. What is to be the point of view?

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Published by A. W. Elson, Boston.

STRATFORD–ON–AVON

3. What is the central object in the landscape? Why?

4. What is to be mentioned in the background of the scene? Why?

5. What is to be mentioned in the foreground? Why?

6. Compare your finished description with the engraving.

III

Describe in a single paragraph one of the following places:

1. Some mountain brook or cascade with which you are familiar.

2. Some cave or other interesting natural formation that you know.

IV

Describe in several paragraphs the following scenes:

1. An attractive view from some window.

Suggestion. Make an outline showing what you intend to include in your description; as, for example, (1) Time and circumstances; (2) Features of scenery; (3) Buildings, or other artificial objects; (4) Animals and human beings.

2. "The Most Beautiful Spot I know."

3. Some place of local interest to be assigned by the teacher.

96. Description of a person. The two great essentials for success in this work are sympathy and keen observation. Study these descriptions of persons to see what makes them interesting and striking.

Ex. 1. George Washington

George Washington's personal appearance was in harmony with his character; it was a model of manly strength and beauty. He was about six feet two inches in height, and his person well proportioned, — in the earlier part of life rather spare, and never too stout for active and graceful movement. The complexion inclined to the

florid; the eyes were blue and remarkably far apart; a profusion of brown hair was drawn back from the forehead, highly powdered, according to the fashion of the day, and gathered in a bag behind. He was scrupulously neat in his dress, and while in camp, though he habitually left his tent at sunrise, he was usually dressed for the day.

EDWARD EVERETT'S "The Life of Washington."

EX. 2. SAMUEL TAYLOR COLERIDGE

At first I thought him very plain, that is, for about three minutes: he is pale, thin, has a wide mouth, thick lips and not very good teeth, longish, loose-growing, half-curling, rough black hair. . . . His eye is large and full, and not very dark, but gray. He has fine, dark eyebrows and an overhanging forehead.

DOROTHY WORDSWORTH.

97. General directions for describing a person.

1. Select a person sufficiently striking in appearance to be interesting.

2. Decide upon the *point of view* from which the description is to be made; whether, for example, the person is to be viewed in profile, from a distance, or near at hand.

3. Select the striking characteristics of form, features, dress, attitude. Do not, however, exaggerate peculiarities unless you intend to give a caricature.

4. Arrange the parts of the description logically and effectively. Sometimes it seems best to give the most striking characteristic first, and then mention other details; for you would naturally first observe some peculiarity, and then note other things. At other times, it may be better to begin with general facts that would appeal first to the observer, and end with some very striking fact that grows upon the observer with closer observation.

EXERCISE

I

Bring to class three good descriptions of persons found in your own reading. Point out the words and expressions that are most effective.

II

Give in a single sentence a description of each of the following people:

1. A Cowboy.
2. An Organ-Grinder.
3. The Park Policeman.
4. A Local Character.

III

Write a paragraph describing the face of Li Hung Chang, pictured on the opposite page.

SUGGESTIONS

1. What makes this face interesting for description?
2. What view of the face is shown?
3. What features are most prominent? Which of these are attractive?
4. What is the general expression of the face?
5. Compare your finished description with the engraving.

IV

Write several paragraphs of description about each of the following:

1. The Cook.
2. Our Doctor.
3. A Chinese Laundryman.
4. An Interesting Friend.
5. Some character suggested by the teacher.

LI HUNG CHANG

III. NARRATION FROM EXPERIENCE

98. What narration is. Much of our written work consists in telling stories of what has happened in our own experience. The word "story" is a short form of the word "history" (*ἱστορία*), which means "learning by inquiry." In simple narration, events are told in the order of time, either in the first person by one of the actors, or in the

third person by an interested observer. The following are types of excellent narration.

Ex. 1. Anecdote of a Sagacious Dog

A gentleman in London had a dog which was a great favorite on account of his sagacity and amusing tricks. At breakfast time his master would often give him a penny with which he would go to a neighboring shop and buy himself a bun, carrying the coin between his teeth. One day, in the absence of the master of the shop, the baker's boy played an ill-natured trick on the dog. When the dog had deposited his penny as usual, the lad gave him a hot bun from the oven. In an instant the sagacious creature dropped the bun, snapped up the penny, and ran off with it; and he was never known to enter that shop again.

Ex. 2. Raleigh's First Meeting with Queen Elizabeth

The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign, and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity. Unbonneting, he fixed his eager gaze on the Queen's approach, with a mixture of respectful curiosity and modest yet ardent admiration, which suited so well with his fine features, that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass, somewhat closer than was permitted to ordinary spectators. The night had been rainy, and just where the young gentleman stood a little pool of muddy water interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to insure her stepping over it dryshod. Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and a blush that overspread his whole countenance. The Queen was confused, and blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word.

Scott's "Kenilworth."

Ex. 3. A Rabbit Party

The first arrival came in with a rush. There was a sudden scurry behind me, and over the log he came with a flying leap that landed him on the smooth bit of ground in the middle, where he whirled around and around with grotesque jumps, like a kitten after its tail. Then he went off helter-skelter in a headlong rush through the ferns. Before I knew what had become of him, over the log he came again in a marvellous jump, and went tearing around the clearing like a circus horse, varying his performance now by a high leap, now by two or three awkward hops on his hind legs, like a dancing bear.

The third time around he discovered me in the midst of one of his antics. He was so surprised that he fell down. In a second he was up again, sitting up very straight on his haunches just in front of me, paws crossed, ears erect, eyes shining in fear and curiosity. "Who are you?" he was saying, as plainly as ever rabbit said it. Without moving a muscle I tried to tell him, and also that he need not be afraid. Perhaps he began to understand, for he turned his head on one side, just as a dog does when you talk to him. But he was not quite satisfied. "I 'll try my scare on him," he thought; and *thump! thump! thump!* sounded his padded hind foot on the soft ground. It almost made me start again, it sounded so big in the dead stillness. This last test quite convinced him that I was harmless, and, after a moment's watching, away he went in some astonishing jumps into the forest.

A few minutes passed by in quiet waiting before he was back again, this time with two or three companions. I have no doubt that he had been watching me all the time, for I had heard his challenge in the brush just behind my log. The fun now began to grow lively. Around and around they went, here, there, everywhere, — the woods seemed full of rabbits, they scurried around so. Every few minutes the number increased, as some new arrival came flying in and gyrated around like a brown fur pinwheel. They leaped over everything in the clearing; they leaped over each other as if playing leap-frog; they vied with each other in the high jump. Sometimes they gathered together in the middle of the open space

and crept about close to the ground, in and out and round about, like a game of fox and geese. Then they rose on their hind legs and hopped slowly about in all the dignity of a minuet. Right in the midst of the solemn affair some mischievous fellow gave a squeak and a big jump; and away they all went hurry-skurry for all the world like a lot of boys turned loose for recess. In a minute they were back again, quiet and sedate, and solemn as bullfrogs.

Once there was a curious performance over across the clearing. I could not see it very plainly, but it looked very much like a boxing match. A queer sound, *put-a-put-a-put-a-put* first drew my attention to it. Two rabbits were at the edge of the ferns, standing up on their hind legs, face to face, and apparently cuffing each other soundly, while they hopped slowly around and around in a circle. I could not see the blows, but only the boxing attitude, and hear the sounds as they landed on each other's ribs. The other rabbits did not seem to mind it, as they would have done had it been a fight, but stopped occasionally to watch the two, and then went on with their fun-making.

WILLIAM J. LONG's "Ways of Wood Folk."

99. General directions for telling a story.

1. At first, practice telling short stories or anecdotes.

2. Select only the actors that are essential to the narrative.

3. Decide what events are absolutely necessary. Leave out facts that do not bear on this story, or are far less important than the main events.

4. Arrange these events in the order of time, and for the present follow that order exactly.

5. Begin where your particular story begins and do not tell what happened long before those events.

6. Work up to some one main point of interest, and stop as soon as you have made that point.

7. It is a good plan to tell your story *orally* first to some one who does not know it, and see if you can make it intelligible and interesting to him.

8. Work from a simple outline when you write.

EXERCISE

I

In the following story, leave out whatever is superfluous and note the gain in vividness:

"Yes, your Honor, I 'll tell you all I know about the accident. It was last week Saturday. I know it was Saturday, because I was doing my Sunday baking. I had two loaves of bread and three pies in the oven. One loaf of bread rose higher on one side than it did on the other, and I said to my husband, 'See this bread; something is going to happen.' And he said, 'Something usually does happen, does n't it?' James is always so cool about everything!

"Well, as I say, it happened on a Saturday. I was taking the pie out of the oven, and I heard an awful scream over toward the river. I started to run to the window, and just then the kitten — the little black one that Mary Ann Brown gave me — ran under my feet and I fell flat on the floor.

"When I got to the window, I saw some one struggling in the water, and I rushed out to the river. Little Susie Brown was in the water, up to her neck, and screaming like everything. An ugly-looking tramp was running away. He turned round once and shook his fist at Susie and shouted, 'I 'll teach you to tell tales on me, you little rat!' Then I saw that it was Tim Murphy, who used to work for Susie's father, and who got turned away, because he smoked his pipe on the hay and set fire to the barn. Susie saw him and told her father.

"Well, I rushed into the river, and caught Susie just as she was going down a second time. I took her home, and we worked over her two hours before we brought her to. We rubbed her, and put hot-water bags to her feet and hands, and poured stimulants down her throat. Oh, I hope you 'll get that Tim Murphy!"

II

Where should this story begin? Why?

A Football Game

The members of our football team are Tom Gray, Theodore Hodge, Phil Thompson, Ralph Jennings, Frank Bailey, John Dolan, Matthew Carpenter, Cyrus Brown, Eugene Smith, Michael Donovan, Charles Dearborn. They are all strong fellows and loyally devoted to their captain, Tom Gray.

The football field is a large campus behind the schoolhouse. Opposite the schoolhouse is a gradually rising knoll, from whose side many of the boys are in the habit of watching the games.

The game was to be played at three o'clock. By quarter after two the stand was crowded with merry girls, each wearing the color of one team or the other. Much good-natured chaffing took place as to the result of the game.

At exactly three o'clock the rival teams came from the Athletic Building, and ran down the hill to the campus, amid the cheers of their supporters.

III

Combine the following groups of facts into three stories of a single paragraph each:

1. "Grey Friars' Bobby" — lived in Edinburgh — lived on his master's grave for twelve years after that master's death — friendly restaurant keeper gave him food — could n't be tempted away — is now buried in flower-bed in front of Grey Friars' Church — has a statue on top of the drinking-fountain in neighboring square — fountain has a trough for dogs.

2. Lord of a castle on the Rhine — stingy and cruel — refused to sell poor people grain — stored it in a great tower — people nearly starved — shut him up in his tower — rats killed him.

3. Boy going through woods after dark — heard some one say, "Who? Who?" — answered, "Tommy Jones!" — heard the voice again, "Who-o-o-?" — ran away — frightened — did not know it was an owl.

IV

Write one paragraph about each of the following incidents:

1. A runaway accident that you have seen.
2. Something interesting that happened when you were riding in an electric car.

V

Write a paper of several paragraphs on one of the following subjects, avoiding imaginary experiences as much as possible, and using a simple outline:

1. A Visit to the Circus.
2. A Hunting Trip.
3. How I Kept House One Day.
4. How I Spent my Last Vacation.
5. How the Robins Built their Nest.
6. My Experience with a Peddler.
7. The Achievement of a Spider.
8. The Tricks of a Trained Animal.
9. My Ride on an Engine.
10. A Day in a Lumber Camp.

SUMMARY

100. One's own thought may be told by means of description from observation, or by means of narration from experience.

In description the writer should select striking objects, places, and persons, choose an effective point of view, select essential details and emphasize them by the careful choice of "picture-making" words.

In narration the writer should select a subject that is interesting to himself, and is likely to be interesting to

others. The order and the importance of the events should be kept clearly before the mind. Preliminary and intervening events that would hinder the rapid making of the strong main point should be left out. As soon as that main point has been made, the narrator should stop.

CHAPTER V

LETTER-WRITING

"Letters — those electric sparks that fly from soul to soul."

101. Value of letter-writing. Although the bustle and hurry of modern life tend to lead us from the courteous and painstaking style of letter so common in the days of our forefathers, yet the art of letter-writing is by no means a lost one. A hurried business man may not be able to wait for the slower medium of thought afforded by the leisurely letter, and a lazy person may not be willing to do so, but its special value is still apparent and will always be recognized. A good letter expresses the individuality of the writer with much accuracy and vividness, and to this fact it chiefly owes its charm. Many people write their thoughts and feelings more easily and precisely than they speak them.

102. Kinds of letters. Letters vary greatly in length, subject-matter, and general style. The names often used to distinguish them are: friendly letters, informal notes, business letters, and formal notes. For convenience these names will be used in this chapter; although it is often impossible to distinguish so definitely as the names indicate.

103. General form of a letter. Letters show some differences of form; but in general the essential parts of a letter are these:

I. The Heading . . . { 1. Place / 2. Date
II. The Introduction . . { 1. Address / 2. Salutation
III. The Body of the Letter
IV. The Conclusion . . { 1. Complimentary Close / 2. Signature
V. The Superscription . { 1. Name / 2. Place

The Heading

The heading may occupy only a single line; but if the name of the place is given in detail, it is better to write that on one line, with the date on the line below. The place for the heading is about an inch and a half from the top of the page and well towards the right-hand edge. In business letters and in any letter written to a stranger, the writer should be particular to give not only the name of the city or town from which he writes, but also the street and number if it is a city, or the county if it is a village. If desirable, the details may be omitted from this part of the letter, and given at the close, following the signature.

(1) Boston, Mass., May 20, 1901.

(2) High School, New Haven, Conn.,
December 21, 1901.

(3) 734 Broadway, New York,
April 5, 1902.

(4) Ridgefield, Fairfield Co., Conn.,
Nov. 16, 1902.

The Address

In a letter to any person who is not an intimate friend, there should be placed at the beginning of the letter his name and address, followed by such a salutation as *Dear Sir*, *My dear Sir*, etc. These particulars make up the introduction. The address should begin on the line below the date, and at the left-hand side of the page, about an inch from the edge of the paper. This inch margin at the left should be kept on every page of the letter.

The address may consist of one, two, or three lines, according to circumstances. In formal letters which are not of a strictly business character, the address is often placed at the close of the letter, in two lines written below the signature and at the left-hand side of the page. In familiar letters it is customary to omit altogether the formal address.

The Salutation

The form of the salutation will, of course, vary according to the writer's relations with his correspondent. *Dear Sir*, the salutation commonly used in business letters, is understood to be an expression of respect rather than of affection. *Dear Madam* is the corresponding form to use in addressing a lady who is a stranger. The French *Madame* is applied only to a married woman, but it is proper to address a lady as *Dear Madam*, whether her title is *Mrs.* or *Miss*. In writing to a business firm, your salutation may be *Dear Sirs* or *Gentlemen*. In addressing an association or committee composed of women, the proper salutation is *Ladies*. In writing the salutation, begin with a capital the first word and the word which

stands in place of the person's name; for example, *Dear Helen*, *My dear Friend*, *My own precious Mother*, *My dear Uncle John*. It was formerly the custom to begin each word of the salutation with a capital letter, but this is no longer authorized by the best usage.

The place for the salutation is one of the points concerning which letter-writers may, to some extent, use their own taste. If there is no address, the salutation begins at the margin on the line below the date. If the address is given, the salutation is commonly placed on the line below and a little to the right of the point where the last line of the address begins. Some writers invariably write the salutation at the margin, and begin the body of the letter upon the same line, using a dash to break the connection. It is well to follow this usage when the address contains more than two lines.

In punctuation, also, usage varies. It will be safe, however, to observe the same distinction that is made before long and short quotations: in a brief note, place a comma after the salutation; in a long letter, use a colon. If the body of the letter begins upon the same line with the salutation, the comma or the colon should be followed by a dash.

(1) My dear Friend:

My thoughts often, etc.

(2) Ginn & Co., Publishers,
29 Beacon St.,
Boston, Mass.

Dear Sirs: — Will you oblige me by, etc.

The Body of the Letter

As is shown in the preceding examples, the main part of the letter may begin either on the same line with the salutation or on the line below, under the point where the salutation ends. It is better not to begin the body of a letter with "I" when it can easily be avoided. While it is not a violation of rule, and in business letters is often convenient, in leisurely letters of friendship it is in better taste for the writer not to make himself so conspicuous. No apology for not having written before should be made unless the excuse is extremely good: sudden sickness, accident, or unexpected absence from town may need an explanation; but the less said about general negligence the better. In writing a letter, the directions about margins and paragraphs that are given in Section 63 hold good. A letter should not close too abruptly, the last paragraph being generally a brief and natural prelude to the conclusion. On the other hand, such hackneyed and senseless remarks as "Since I can think of no more to say, I will stop now" should never be used.

The Complimentary Close

The conclusion is made up of two parts: the complimentary close and the signature. By the complimentary close we mean the concluding words of respect or affection; as, *Sincerely yours*, *Very truly yours*, *Respectfully yours*, *Your sincere friend*, *Your loving son.*

The place for the complimentary close is on the line below the concluding words in the main part of the

letter. Only the first word should begin with a capital. A comma should be placed after the complimentary close.

The Signature

The place for the signature is on the line below the complimentary close. *If the letter is to a stranger*, the name should be written in full, and the writer should be careful to sign his name in such a way as to show how he is to be addressed in reply. Business men, in particular, would be spared many embarrassments and vexatious delays if people, especially women, were more considerate about signatures. Suppose that a firm doing a large business receive a letter of inquiry signed J. M. Hall. If the person is unknown to them, they may have to guess from the penmanship whether the writer is a man or a woman. If the latter, they cannot tell whether the title should be *Miss* or *Mrs.* A careful letter-writer would sign the name so that there would be no embarrassment. Notice carefully the different forms:

(1) James M. Hall.
(2) (Miss) Julia M. Hall.
(3) (Mrs.) Julia M. Hall.
(4) Julia M. Hall.

Mrs. Arthur E. Hall,
475 Crown St.

The first is understood to be the signature of a man; the second, that of a girl or an unmarried woman; the third, that of a widow who prefers to use only her own given name; the fourth that of a married woman whose husband is living.

In the last of the following examples, the writer, who has a Christian name that may belong to either a man or a woman, is thoughtful enough to give his address, so that there can be no misunderstanding.

Below are given some examples of conclusions:

(1) With kind regards, I remain
Sincerely your friend,
Elizabeth Kellogg.

(2) Ever, my dear Longfellow, faithfully your friend,
Charles Dickens.

(3) I am
Very respectfully yours,
Evelyn W. Manchester.

Mr. E. W. Manchester,
No. 4 Temple Place,
Liverpool, England.

The Superscription

The superscription includes the particulars written upon the envelope. In the matter of arrangement, custom varies greatly, and only general suggestions can be given. It is commonly arranged in three lines, but sometimes in four. The name is usually written on an imaginary line drawn across the middle of the envelope, and placed so that there will be about as much space at the right of the name as at the left. If the address permits, arrange the successive lines so that the initial letter of each shall be farther to the right than that of the preceding line. Keep uniform spacing between the lines and write plainly. As a matter of convenience to post-office clerks, it is well to write the

street and number, or the number of the post-office box, in the lower left-hand corner.

(1) Mr. John G. Whittier
Danvers
Oak Knoll Mass.

(2) Miss Clara Rogers
New London
Box 296 Conn.

(3) Mr. James D. Whitmore
Prin. of High School
City

Miscellaneous Hints

Some miscellaneous suggestions are given below. These facts are usually well known, but often forgotten, by the student.

1. In writing from large cities, like New York, Boston, Chicago, and Philadelphia, it is unnecessary to insert the name of the state in the heading of the letter, but it should never be omitted from the superscription.

2. In closing a letter to a stranger, the writer may say "I am" but not "I remain," the latter implying a slight acquaintance, or at least previous correspondence.

3. Notes, as well as letters, should always be dated.

4. In the address of a letter to a married woman her husband's title should not appear. Therefore, such forms of address as "The Rev. Mrs. Bigelow," "Mrs. Dr. Edwards," and "Mrs. President McKinley" are not in good taste.

5. Postal cards are suitable only for brief business notifications. The salutation and the conclusion may be omitted.

6. It is not courteous to seal a note which is delivered for you by a friend.

7. In a short letter of friendship the second page may be left blank, the first and third pages being written on.

8. The postscript usually consists of some additional matter forgotten in the body of the letter, or something foreign to the subject of the letter. It is better to avoid it.

9. Unruled paper is now commonly used for all forms of letters.

104. Characteristics of a good business letter. A good business letter should be definite, stating its purpose clearly and concisely. Only the particulars which the receiver of the letter needs to know should be given, and these should be arranged in the form which will be most convenient for him. If any questions have been asked, they should be answered definitely, in order that the letter may be in a true sense a reply to the one received.

Because a letter is definite and perhaps concise, it is not necessary that it should be brusque or suggestive of rudeness: indeed it should be uniformly courteous.

In a business letter, the writer should be particularly careful as to arrangement, punctuation, spelling, and grammar. These matters, which seem in themselves unimportant, are usually interpreted as proofs of the writer's ignorance or culture.

The following example shows clearly that high literary merit is not at all foreign to a purely business letter.

Ex. *Robert Burns to Robert Graham, Esq.*

Sir, — When I had the honor of being introduced to you at Athole House, I did not so soon think of asking a favor of you. When Lear, in Shakespeare, asked old Kent why he wished to be in his service, he answered: "Because you have that in your face which I would feign call master." For some such reason, Sir, do I now solicit your patronage. You know, I dare say, of an application I lately made to your board to be admitted as an officer of Excise. I have, according to form, been examined by the supervisor, and to-day I gave him his certificate, with a request for an order for instruction. In this affair, if I succeed, I fear that I shall but too much need a patronizing friend. Propriety of conduct as a man, and fidelity and attention as an officer, I dare engage for; but with anything like business, except manual labor, I am totally unacquainted.

I had intended to close my late appearance on the stage of life in the character of a country farmer; but after discharging some filial and paternal claims, I find I could only fight for existence in that miserable manner which I have lived to see throw a venerable parent into the jaws of a jail; whence death, the poor man's last and often best friend, rescued him.

I know, Sir, that to need your goodness is to have a claim on it; may I, therefore, beg your patronage to forward me in this affair till I be appointed to a division, where by the help of rigid economy I will try to support that independence which is so dear to my soul but which has been too often so distant to my situation?

Robert Burns.

105. Formal notes. Formal notes usually pertain to the etiquette of social life. Such notes should be written in the *third* person. The time and place of writing are written below the body of the note and at the left-hand side. The day of the week is usually mentioned, and the year omitted.

Ex. 1. Mrs. Chandler requests the pleasure of Miss Whitney's company on Wednesday evening, at a reception given in honor of Professor Thomas.

286 Prospect Street,
Monday, June the thirteenth.

Ex. 2. Will Miss Wayland be kind enough to excuse Harry Brown from school at eleven o'clock this morning, and by so doing greatly oblige his mother,

167 Michigan Ave., SARAH L. BROWN.
Monday morning.

Ex. 3. Mr. and Mrs. Lincoln regret that a previous engagement prevents their accepting Mrs. Freeman's kind invitation for Thursday evening.

84 University Place,
Tuesday, November the fifth.

EXERCISE

I

Write the following business letters, making them definite and courteous:

1. An answer to an advertisement for a clerk, stating qualifications and experience, and giving references.

2. A letter to a superintendent of schools, applying for a position as teacher. State education and experience, and give references.

3. A letter to some person of influence, asking for a recommendation with a view to obtaining a position.

4. A letter to a business man, introducing a friend who is a stranger in the city.

5. A letter renewing your subscription to *The Youth's Companion* or *Harper's Monthly Magazine*.

6. A letter to The Ellis Photograph Co., Boston, Mass., ordering one of the "Washington Portraits" for your schoolroom.

7. A letter asking the publisher of a daily newspaper to discontinue sending the paper to you.

II

Write the following formal notes:

1. A note in the name of your mother, inviting your teacher to take tea at your home. Name the day and hour.

2. A note inviting an acquaintance to a social gathering at your home.

3. A note accepting an invitation to dinner.

4. A note declining an invitation to accompany a friend to a concert.

5. A note in the name of the class, inviting the principal of the high school to attend a class supper.

106. Subject-matter of the friendly letter. Since a good letter will depend for its thought and form upon the personality of the writer, no absolute statement can be made as to what the letter should contain. Many people consider it essential to confine themselves to plain facts, or, as they call it, the "news." Undoubtedly one's correspondent desires to hear what one is doing and planning to do; but it is possible that so-called "news" may degenerate into trivial gossip. Stevenson says: "I deny that letters should contain news (I mean mine; those of other people should). But mine should contain appropriate sentiments and humorous nonsense, or nonsense without the humor." This author's "humorous nonsense" was charming in itself, and bravely concealed, or rather ignored, the sad news of wasting sickness and painful personal suffering. If the writer has no humorous nonsense to express, he will often confine himself to interesting description, narration, and explanation, based on his own observation and experience, and interpreted by his own characteristic imagination. Of the many charming letters to be found in our literature, three illustrations are given.

Ex. 1. *The Rev. Phillips Brooks to his brother, Mr. William B. Brooks.*

ARONA, LAGO MAGGIORE,

Sunday, August 12, 1866.

DEAR WILLIAM, — Last week I wrote from the borders of the lake Brienz. To-day you see I am on an Italian lake, in a different atmosphere and among a very different people. The traveler over these Swiss passes is constantly changing back and forth between two nations and climates, as different as any to be conceived of. It was very striking, the other day, as we came over the St. Gotthard. At two o'clock we were in the midst of snow fields and icy streams, bleak mountain tops and cold, bitter winds; then, as we began to descend, we came to sun, fruits, and flowers, and at five o'clock were reveling in the softest air and sunniest sky, the roads were hemmed in by endless vineyards, the girls were offering peaches and apricots at the diligence window, and soft Italian words had taken the place, in the lazy-looking people's mouths, of the harsher German.

Since last Sunday I have crossed the lake of Brienz, passed through the Brunig Pass to Lucerne, sailed over its lake, the most picturesque in Switzerland, climbed the Rigi, and spent the inevitable night there among its swarming tourists (the sunset was glorious, but the sun rose nobody knew when, for the dense cloud). We then drove to Andermatt, where we stopped to climb the Furca Pass and see the great Glacier of the Rhone, over the St. Gotthard, and down this noble lake to its southern point, whence I write to you. There is a feeble band playing outside the hotel, a young woman is walking across a rope over the street, and all the ceremonies of a Sunday circus are in full blast, to the great enjoyment of the population, priests and all.

We shall spend a few days here among the lakes, and then strike northward again. Our plans will be regulated somewhat by the possibility, which the very unsettled state of affairs allows, of our visiting more or less of the Tyrol; but we hope to come out any way at Munich, and get a day or two there before I return to Paris to sail. To-day's newspaper brings the news that the armistice is signed at last and peace must follow soon. Mr. L. Napoleon, it seems, is

cutting in about those Rhine provinces, and will probably get what he wants; it is a way he has. . . .

I received a letter from you at Andermatt, and a good one, too. Is Fred still with you? I hope soon to hear something about his plans. Is n't it strange, to think that this is the last letter you will have any chance to answer? Good-night, no end of love to all.

Affectionately,

PHILLIPS.

QUESTIONS. (1) What objects, places, and people are described here, and how? (2) What part of the letter is narration, and how is this connected with the description? (3) Where does explanation occur? Why? Is there much of it? Why? (4) How is the writer's individuality shown in his references to scenery, to the "Sunday circus," to "Mr. L. Napoleon," and to home friends?

EX. 2. *Robert Louis Stevenson to Miss Annie H. Ide, daughter of the American Land Commissioner, to whom he had previously "given his birthday," because, having been born on a Christmas Day, she regarded herself as defrauded of her natural rights to a private anniversary.*

VAILIMA, SAMOA (NOV., 1891).

MY DEAR LOUISA, — Your picture of the church, the photograph of yourself and your sister, and your very witty and pleasing letter, came all in a bundle, and made me feel I had my money's worth for that birthday. I am now, I must be, one of your nearest relatives; exactly what we are to each other, I do not know, I doubt if the case has ever happened before — your papa ought to know, and I don't believe he does; but I think I ought to call you in the meanwhile, and until we get the advice of counsel learned in the law, my name-daughter. Well, I was extremely pleased to see by the church that my name-daughter could draw; by the letter, that she was no fool; and by the photograph, that she was a pretty girl, which hurts nothing. See how virtues are rewarded! My first idea of adopting you was entirely charitable; and here I find that I am quite proud of it, and of you, and that I chose just the kind of name-daughter I wanted. For I can draw, too, or rather I mean to say I could before I forgot how; and I am very far from being a fool

myself, however much I may look it; and I am as beautiful as the day, or at least I once hoped that perhaps I might be going to be. And so I might. So that you see we are well met, and peers on these important points. I am very glad also that you are older than your sister. So should I have been, if I had had one. So that the number of points and virtues which you have inherited from your name-father is already quite surprising.

. . . . . .

You are quite wrong as to the effect of the birthday on your age. From the moment the deed was registered (as it was in the public press with every solemnity), the 13th of November became your own *and only* birthday, and you ceased to have been born on Christmas Day. Ask your father; I am sure he will tell you this is sound law. You are thus become a month and twelve days younger than you were, but will go on growing older for the future in the regular and human manner from one 13th November to the next. The effect on me is more doubtful; I may, as you suggest, live forever; I might, on the other hand, come to pieces like the one-horse shay at a moment's notice; doubtless the step was risky, but I do not the least regret that which enables me to sign myself your revered and delighted name-father,

ROBERT LOUIS STEVENSON.

QUESTIONS. (1) Is there any description in this letter? Why? (2) Is there any narration? Why? (3) What explanation is made? Is it serious or humorous? Effect? (4) What is shown by the letter as to the character and temperament of the writer? (5) Infer, if you can, the personality of the one to whom the letter is written.

EX. 3. *Mrs. Carlyle to Mr. Carlyle, in the name of* NERO, *a pet dog.*

DEAR MASTER, — I take the liberty to write to you myself (my mistress being out of the way of writing to you, she says) that you may know Columbine [the black cat] and I are quite well, and play about as usual. There was no dinner yesterday to speak of; I had for my share only a piece of biscuit that might have been round the world; and if Columbine got anything, I did n't see it. I made a grab at one of two small beings on my mistress's plate; she called

them heralds of the morn; but my mistress said, "Don't you wish you may get it?" and boxed my ears. I was n't taken out to walk on account of its being wet. And nobody came but a man for burial rates, and my mistress gave him a rowing, because she was n't going to be buried here at all. Columbine and I don't care where we are buried. . . .

(*Tuesday Evening.*)

My mistress brought me my chain and said, "Come along with me while it shined, and I could finish after." But she kept me so long in the London Library, and other places, that I had to miss the post. An old gentleman in the omnibus took such notice of me! He looked at me a long time, and then turned to my mistress and said, "Sharp, is n't he?" And my mistress was so good as to say "Oh, yes!" And then the old gentleman said again, "I knew it! Easy to see that!" And he put his hand in his hind pocket and took out a whole biscuit, a sweet one, and gave it to me in bits. I was quite sorry to part with him, he was such a good judge of dogs. . . . No more at present from

Your obedient little Dog,

NERO.

QUESTIONS. (1) What additional interest is given to this letter by introducing the dog and the cat? (2) What differences in form and language result? (3) What part of the letter contains narration? What are the events in the narrative? Is there any climax? (4) How does the letter show the personality of the writer?

107. Arrangement of the subject-matter in paragraphs. The pupil has found it convenient before this to arrange the expression of his thought in groups of related sentences called paragraphs. He has found, also, that much care is needed in the choice of paragraph topics. When the choice of paragraph topics has been carefully made, the arrangement of the sentences in paragraphs and the connection of those paragraphs is comparatively easy. In the first illustration in Section 106 the paragraphs are arranged

on the basis of these topics: (1) Description of changing scenery; (2) Events of the week; (3) Plans for the future; (4) Personal messages. It will be well for the student to point out the paragraph topics in the other illustrations of this same section.

It should be noticed that the transition from paragraph to paragraph is made as natural as possible by being based on the order of events, or upon some relation by which one topic suggests another. It is not safe to assume in letter-writing that there is a sharp distinction between paragraphs of description, of narration, and of explanation. The fact is seen to be that these three forms of writing are often effectively combined in the same paragraph. This does not mean that the paragraph topic is vague, or that the writer's thought jumps from idea to idea.

108. Essentials of the friendly letter. The chief charm of a friendly letter lies in its individuality and simple naturalness. The one who receives it should feel that it is written for him alone and with the intelligent sympathy of the writer. The simple frankness thus implied must not be confounded with garrulity, egotism, or indiscretion. Directness and sincerity are perfectly consistent with dignity and even with a certain amount of reserve.

A good letter is definite in its purpose and in its statements. Exaggeration and misleading digressions are out of place if the writer's intention is to give an accurate description, narration, or explanation. If the writer's purpose is solely to amuse and excite to laughter, burlesque and nonsense are perfectly admissible. In any case the

purpose of the letter should be apparent and should be suitably carried out.

There should also be suggestiveness about the letter. The writer should assume the intelligence, experience, and imagination of his correspondent, and leave something to be supplied rather than exhaust everything himself. This is more courteous and more interesting than the encyclopædic method of writing.

Courtesy also requires care in the arrangement of the thought and the form of the letter.

109. Informal notes. Informal notes are brief, friendly letters. Instead of being written in the third person like formal notes, they should be personal, simple, direct, and individual. They may be on any possible subject where directness of friendly communication in its brief form is to be desired. Note the illustrations given below to find the confirmation of these statements.

Ex. 1. *Robert Louis Stevenson to John P——n, an English boy who had written a letter of appreciation to Stevenson.*

Vailima, Samoa, December 3, 1893.

Dear Johnnie, — Well, I must say you seem to be a tremendous fellow! Before I was eight I used to write stories — or dictate them at least — and I had produced an excellent history of Moses, for which I got £1 from an uncle; but I had never gone the length of a play, so you have beaten me fairly on my own ground. I hope you may continue to do so, and thanking you heartily for your nice letter, I shall beg you to believe me yours truly,

Robert Louis Stevenson.

Ex. 2. *To introduce the writer's daughter to Mr. Tennyson.*

January 21, 1872.

My dear Mr. Tennyson, — I cannot let my daughter pass through London without tasking your benevolence to give her the sight of your face. Her husband, Col. Wm. H. Forbes (himself a good soldier in the Massachusetts Volunteers in the War of the Rebellion), and Edith set forth to-morrow for England, France, and Italy, and I of course shall not think that they see England unless they see you. I pray you to gratify them and me so far. You shall not write a line the less and I shall add this grace to your genius. With kindest remembrance of my brief meeting with you,

Yours always,

R. W. Emerson.

Ex. 3. *Sent with a copy of the writer's works.*

Devonshire Terrace, March 10, 1843.

My dear Tennyson, — For the love I bear you as a man whose writings enlist my whole heart and nature in admiration of their Truth and Beauty, set these books upon your shelves; believing that you have no more earnest and sincere homage than mine.

Faithfully and gratefully your friend,

Charles Dickens.

EXERCISE

I

Write a letter on each of the subjects suggested below, aiming to be as natural as possible:

1. Write to your father, supposing him to be away from home. Tell him all the home news.

2. Write a vacation letter, describing the place where you are visiting and the persons whom you meet.

3. Write about a visit to Concord, to the haunts of Hawthorne, Emerson, and Thoreau, assuming that your correspondent is unfamiliar with the place.

4. Write about a visit to the White Mountains; the Great Stone Face; the Willey House, etc.

5. Write a letter to a little child, in such language as a child would understand.[1]

6. Write to a former teacher, describing your school life at the present time.

II

Write the following informal notes, remembering that they should differ in length from letters of friendship:

1. A note to a relative or friend, returning thanks for a present just received.

2. A note to a school friend who has met with an accident or lost a friend. Express your sympathy and offer your help.

3. Congratulation to a friend on his having won a prize at school.

4. A Christmas greeting to an absent friend.

5. An invitation to a friend in a distant town to make you a visit.

6. A note announcing some good news.

7. A note asking a school friend to join you on an excursion.

8. A note asking a person to contribute money to some good cause.

SUMMARY

110. Letters are highly expressive of personality.

The parts of the letter are the heading, the introduction, the body, the conclusion, and the superscription.

The names friendly letters, informal notes, business letters, and formal notes are, for convenience, used in distinguishing the many possible varieties of correspondence. Formal notes are brief and written in the third person;

[1] The letters of "Lewis Carroll" furnish excellent illustrations of such writing.

informal notes are simply short, friendly letters. Letters of business should be definite, concise, courteous, and neat in form. Letters of friendship should be natural, interesting, and attractive in form. They contain, as a rule, something of description, narration, and explanation, bearing on personal experiences of the writer and his correspondent.

Part II

CHAPTER VI

IMAGINATION IN DESCRIPTION

Imagination bodies forth the forms of things unknown.

SHAKESPEARE.

111. Two ways of describing. In the descriptions of objects, places, and people, given in the exercises of Chapter IV, the requirement was to tell the simple facts as they were observed. Facts are essential to all good description, but something else is usually necessary, and that is the *meaning* of the facts as shown by the *impression they make on the observer*. In the descriptions written in the letters required by the exercises of Chapter V, the student probably laid half-conscious emphasis on the impressions made upon him by the people and things which he described. It is often desirable to use one's imagination more deliberately.

112. Imagination. Imagination combines different ideas obtained from observation into a new whole, never actually seen. If the student were asked, for instance, to describe his ideal hero, he would, perhaps, give him the handsome features of Mr. ——; the physical strength and vigor of the football captain; and the kindness and sympathy of his own father. In other words, to make one imaginary person, he would put together facts already observed about several different people.

113. General value of imagination. Some pupils, when asked to use their imagination, say, "Oh, I have n't any imagination. I can tell you what I see or hear, but I can't 'make up' things. I 'm practical." Pupils who say this are doubtless honest, but they are mistaken. Although people differ greatly in imaginative power, yet no intelligent being wholly lacks it.

Nearly all games and sports derive their charm from the use of imagination. The small boy who is absorbed in leading his tin soldiers to battle receives pleasure not so much from the sight of his toys as from his imagination, which transforms those insignificant objects into living people, performing real deeds. The same boy, grown older, speeds toward the goal with the football, not because the inflated piece of leather under his arm is so precious to him, but because he imagines all that it stands for in the way of possible personal success and glory for his school.

Imagination helps one to get from reading or listening "mental pictures" of people, places, and events that one has never seen. Books would mean little to the reader if he could not call up a picture of what is described or narrated. Paintings would usually give little pleasure if the beholder could not imagine the originals in real life.

Imagination helps one to infer causes and effects. The scientist, who is supposed to be the most practical of men, must use his imagination to draw his conclusions and formulate his theories. He does not consider imagination useless; he is only more careful than most people to base his imagination on facts, and to make it conform to necessity or probability. The business man uses his imagination

constantly to forecast the public tastes and demands, and the rise or fall of prices.

114. Value of imagination in description. Imagination gives to oral and written description the vividness and force that would otherwise often be lacking. It does this in two ways: by supplying missing details which are needed for a complete "mental picture," and by selecting and arranging the details that will produce a powerful general impression.

115. Supplying missing details. One of the first ways in which imagination is practically used in composition is in supplying details not already given. Some practice in this kind of work was given under "expanding another person's thought." Below are given two exercises, assigned by a teacher for practice in supplying details. The first example is a single general statement; the second, a series of detached phrases. The descriptions in which the details are supplied are taken verbatim from the notebooks of second-year pupils in the high school.

Ex. 1. Tim was a typical newsboy.

TIM THE NEWSBOY

Tim Dolan was about three feet tall, with red hair, a freckled face, a pug nose, large mouth and ears, and small blue eyes that could look very angry if their owner thought he was being imposed on. His clothes were clean and whole, but much patched and darned.

He had a voice as shrill as a fish-horn, and when he shouted "'Erald, Sun, Globe, and Wur-r-ld — all about the big fire!" you could hear him two blocks away.

He had to help his mother, who was a washerwoman, support three younger children, and he had gained the name of "Tim the Hustler"

by the zeal with which he worked from five o'clock in the morning until eleven o'clock at night. He was fearless of danger, and would swing himself upon a swiftly moving car with one hand, and after selling his paper drop off again, under the very nose of an indignant cab horse. Indeed, he was the terror of policemen because he was always risking his life by dodging in and out of the most dangerous places.

Bad as he undoubtedly was, he never was known to lie, or to steal from another newsboy. More than once he had been known to help out a less industrious or fortunate comrade by the loan of a few pennies, although this meant his going supperless to bed himself. He would only whistle all the louder and joke all the harder to drown his hunger.

Ex. 2. Small railway station in country — train just arrived — people getting on and off the cars — old wagons waiting for passengers.

A Railway Station at Train Time

It was the day before Christmas, and there was an unusual air of life about the little station at L——. The train for Boston and way-stations had just arrived. The engineer swung himself down from the cab to oil his engine, and the conductor went into the telegraph office for his train orders.

Two or three aged men, who were "going up to town" to spend Christmas with their relatives, and had been comparing notes on the weather in one corner of the barren waiting-room, tottered gaily out on to the platform. Most of the men had been there some time, cracking jokes, trading horses, or thrashing their arms across their chests to keep themselves warm. These jumped briskly aboard the train and sought the warmth of the smoking-car.

The driver of the rickety hotel carriage drew his gray woolen cap tighter over his ears and stolidly waited for his solitary passenger, a Canadian drummer. Deacon Jones, who had driven over to meet his son Edward and his wife and baby, drew up to the platform as cautiously as if he expected his twenty-year-old mare to play the coltish trick of running away.

The half-dozen women and children who had come from the train and had been muffling their heads in hoods and veils, came from the waiting-room chattering shrilly, and drove off with their waiting relatives.

116. General directions for supplying details.

1. Decide upon the kind of details that will be most interesting and characteristic; as, for instance, in the case of Tim the Newsboy, — features, voice, energy, good-nature.

2. Next, imagine the special details. These must be made definite by the careful use of picturesque adjectives and comparisons. In the description of Tim, "red" hair, "freckled" face, voice "like a fish-horn," help to give a clear picture.

NOTE. — This comparison of the high-pitched voice with the shrill fish-horn is a figure of speech called a simile. **An expressed comparison of one object with another which it resembles in some one striking particular is called a simile.** Since it will often be convenient to use similes in imaginative descriptions, it may now be well to read what is said of this figure of speech in its fuller treatment in Section 304.

3. It would be possible to go on imagining details indefinitely, but this would not of necessity add to the value of the description. To economize time and interest, the best of many possible details should be selected. In describing Tim, the writer might have told also about his forehead, his hands, and his feet; but this catalogue of details would have been wearisome. It is no more desirable in imaginary description to give every detail than it is in drawing to trace every separate leaf of a tree.

4. Unless your description is intended to be a caricature, or a wild flight of imagination, select probable, or

at least possible, details. Of course you must not be so afraid of exceeding the probable that you will never get beyond the commonplace. On the other hand, there is danger in letting the imagination run riot. The result may not only be a poor description, but may even indicate an unnatural mental condition.

5. Whenever it is appropriate, let the imaginary details be attractive. The person who has cultivated the habit of imagining pleasant details will be likely to see much beauty that he would miss if he had the habit of dwelling on unpleasant ideas.

EXERCISE

I

Select from your own reading and bring to class three descriptions that owe their effectiveness, at least in part, to the use of simile. What details are emphasized in this way?

II

Write a brief description from these suggestions:

Italian fruit-vender — pushing handcart — speaking broken English.

III

Write a description from the following outline:

NOTE. — You will see that the outline has not only four main topics, but also a few sub-topics to indicate the kind of details which you are expected to supply.

AN OLD HOUSE

I. Location.
   1. Tarker, N. H.
   2. Hill, above village.

From the painting by Charles Lucy, R.A.

CROMWELL RESOLVING TO REFUSE THE CROWN

II. Surroundings.

1. Lawn in front.
2. Barn and pastures behind.
3. Apple orchard on one side.
4. Vegetable and flower gardens on the other side.

III. External Appearance.

1. Two and a half stories high.
2. Square colonial house.
3. One L on each side.
4. Weather-beaten and old.

IV. Some Interesting Rooms.

1. Kitchen.
2. Parlor.
3. Attic.

IV

Describe in two or more paragraphs Oliver Cromwell, pictured on the preceding page. Infer his character, if possible, from his attitude, his dress, and his expression.

V

Describe these characters found in literature, avoiding the language of the book, and supplying any interesting details:

1. The Barefoot Boy. (Whittier's "The Barefoot Boy.")
2. John Alden. (Longfellow's "The Courtship of Miles Standish.")
3. Aladdin. ("The Arabian Nights.")
4. Hawkeye. (Cooper's "The Last of the Mohicans.")
5. Some character just studied in your literature class.

VI

Write descriptions of the following subjects, and bring in with each description an outline subdivided in the manner of Exercise III:

1. A Store Window at Christmas Time.
2. A Railway Passenger Car.
3. The Ragman.
4. An Indian Chief.
5. Some Local Character.

117. Describing for impressions. It is also valuable practice to write short descriptions, the primary object of which is not to record actual observations, but to emphasize the impressions the persons or things make on the beholder. Study carefully the following descriptions to see what words and expressions are used to produce the required impressions.

Ex. 1. *To give the impression of* GOOD CHEER.

There he stood working at his anvil, his face radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead — the easiest, freest, happiest man in all the world.

DICKENS' "The Cheerful Locksmith."

Ex. 2. *To give the impression of* THE GLADNESS OF SPRINGTIME.

We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing;
The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by;
And if the breeze kept the good news back,
For other couriers we should not lack;
We could guess it all by yon heifer's lowing.
And hark! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing!

LOWELL'S Prelude to Part I of "The Vision of Sir Launfal."

Ex. 3. *To give the impression of* SUBLIMITY *and* AWE.

By and by the moon came up. And as the three tall white figures sped, with soundless tread, through the opalescent light, they appeared like spectres, flying from hateful shadows. Suddenly in the air before them, not farther up than a low hilltop, flared a lambent flame. As they looked at it, the apparition contracted into a focus of dazzling lustre. Their hearts beat fast; their souls thrilled; and they shouted as with one voice, "The star! the star!"

LEW WALLACE'S "Ben-Hur."

Ex. 4. *To give the impression of* SILENT GRIEF.

Chingachgook was a solitary exception to the interest manifested by the native part of the audience. His look never changed throughout the whole of the scene, nor did a muscle move in his rigid countenance, even at the wildest or the most pathetic parts of the lamentation. The cold and senseless remains of his son were all to him, and every other sense but that of sight seemed frozen, in order that his eyes might take their final gaze at those lineaments he had so long loved and which were now about to be closed forever from his view.

COOPER'S "The Last of the Mohicans."

Ex. 5. *To give the impression of* MYSTERY *and* HORROR.

The judge has not shifted his position for a long while now. He has not stirred hand or foot, nor withdrawn his eyes so much as a hair's breadth from their fixed gaze toward the corner of the room, since the footsteps of Hepzibah and Clifford creaked along the passage, and the outer door was closed cautiously behind their exit. He holds his watch in his left hand, but clutched in such a manner that you cannot see the dial-plate. How profound a fit of meditation! Or, supposing him asleep, how infantile a quietude of conscience, and what wholesome order in the gastric region, are betokened by slumber so entirely undisturbed with starts, cramp, twitches, muttered dream-talk, trumpet blasts through the nasal organ, or any the slightest irregularity of breath! You must hold your own breath, to satisfy yourself whether he breathes at all. It is quite inaudible. You hear the ticking of the watch; his breath

you do not hear. A most refreshing slumber doubtless! And yet the judge cannot be asleep. His eyes are open. A veteran politician, such as he, would never fall asleep with wide open eyes, lest some enemy or mischief-maker, taking him thus at unawares, should peep through these windows into his consciousness, and make strange discoveries among the reminiscences, projects, hopes, apprehensions, weaknesses, and strong points, which he has heretofore shared with nobody. A cautious man is proverbially said to sleep with one eye open. That may be wisdom. But not with both; for this were heedlessness! No, no! Judge Pyncheon cannot be asleep.

HAWTHORNE'S "The House of the Seven Gables."

EX. 6. *To give the impression of* SLY MISCHIEVOUSNESS.

But when they [the robins] come after cherries to the tree near my window they muffle their voices, and their faint *pip, pip, pop!* sounds far away at the bottom of the garden, where they know I shall not suspect them of robbing the great black-walnut of its bitter-rinded store. They are feathered Pecksniffs, to be sure, but then how brightly their breasts, that look rather shabby in the sunlight, shine in a rainy day against the dark green of the fringe-tree. After they have pinched and shaken all the life out of an earthworm, as Italian cooks pound all the spirit out of the steak, and then gulped him, they stand up in honest self-confidence, expand their red waistcoats with the virtuous air of a lobby member, and outface you with an eye that calmly challenges inquiry. "Do *I* look like a bird that knows the flavor of raw vermin? I throw myself upon a jury of my peers. Ask any robin if he ever ate anything less ascetic than the frugal berry of the juniper, and he will answer that his vow forbids him." Can such an open bosom cover such depravity? Alas, yes! I have no doubt his breast was redder at that very moment with the blood of my raspberries. LOWELL'S "My Garden Acquaintance."

EX. 7. *To give the impression of the* RIDICULOUS.

Ichabod [Crane] was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of his saddle; his sharp elbows stuck out like grasshoppers'; he

carried his whip perpendicularly in his hand, like a sceptre, and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail.

IRVING'S "The Legend of Sleepy Hollow."

118. General directions for suggesting impressions.

1. Decide carefully upon the impression which you desire to make.

2. Decide what location, attitude, and other circumstances connected with the object, place, or person are best adapted for the impression desired.

3. Select a few characteristics which will suggest the impression; avoid other details.

4. Let the words be definite and suggestive, but not too concrete.

EXERCISE

I

Tell what impression each of the following descriptions is intended to convey, make more definite the italicized words and expressions, and add any details that will give force:

1. Just above the Falls the channel *narrows*, and *declines* sixty feet in a mile. On the Canadian side, the water is thrown out to fifty feet from the base of the cliff, *leaving a passage* beneath. The *finest view* of the whole cataract is from Table Rock on the Canadian side. There you get a sense of power and a sense of danger.

2. It was a merry little brook. It had its *source* far up *among the hills*. Though *small* at first, it *went* persistently *in and out among the stones*, until it *reached* the surface in a *clear* spot, and *broadened* out, and *fell down* several feet, *making considerable noise* in its passage over the stones.

LAOCOÖN
(Vatican Museum, Rome)

II

Bring to class from your reading five descriptions which strongly convey different impressions, and be prepared to state what impressions are produced and how.

III

Describe the Laocoön group, pictured on the preceding page, so as to give an impression of physical and mental anguish.

IV

Write imaginary descriptions of scenes in nature, aiming to give the following impressions:

1. Beauty.
2. Grandeur.
3. Barrenness.
4. Luxuriance.

V

Describe real or imaginary characters so as to produce these impressions:

1. Cowardice.
2. Avarice.
3. Political treachery.
4. Moral bravery.
5. Honesty under temptation.
6. Latent power.
7. Unselfishness.
8. Sorrow.

SUMMARY

119. Objects, places, and persons may be described not merely from the point of view of the recorder, but also from that of the literary artist who uses facts or possibilities to interest the reader and make a certain impression upon his mind.

Imagination helps one to get from reading or listening "mental pictures" of people, places, and events that have

never been seen. It helps one to infer causes and results in such a way as to make a consistent working theory.

The special value of imagination in description is that it gives vividness and force by supplying what is necessary for an impressive "mental picture." These details should be interesting, characteristic, definite, and usually probable and pleasing.

CHAPTER VII

IMAGINATION IN NARRATION

He cometh to you with a tale which holdeth children from play, and old men from the chimney-corner. — Sir Philip Sidney.

120. Value of imagination in narration. The general value of imagination in everyday life and the special value in description were shown in Chapter VI. The special value of imagination in narration is equally important.

1. Imagination helps to supply the motives that are the underlying causes of action. It is out of place on the witness stand, where a man is supposed to state only what he saw or heard, or in any report that is intended to be a mere statement of facts. But in the hands of a wise and sympathetic person imagination may be relied upon to supply the motives that are absolutely necessary to make a story intelligible. Writers of histories and of historical novels constantly use their imagination in this way.

2. Imagination furnishes the details which aid in giving to a simple event vital human interest. This use of imagination is often carried to an extreme by overzealous or sensational "telegraph editors," who make of a single phrase like "small British victory in South Africa" two or three columns, by giving a detailed account of events that never happened, and very likely never could have happened. If the story reads well, it may be popular

with the unthinking portion of the reading public; but the student should always follow a more simple and probable model.

3. Imagination creates a story that is fascinating because, while it is not impossible under the given conditions, it is more ideal than a literal record of actual trivial occurrences. When Eugene Field was reporting for a Chicago paper, he was described as "the man who was more hampered by facts than any other man on the staff." It can be easily understood that a man with Mr. Field's lively and original imagination would object to spoiling a good story by telling what actually happened instead of what he thought ought to have happened. So long as the story is not misleading or too absurd, there is small danger in giving the imagination free play.

121. Use of imagination in narration. A great variety of highly imaginative writing may be found in our literature. The books of Scott, Stevenson, and many other romantic novelists come at once to mind. Imagination is also appropriately used in giving reality to historical or literary characters. The individuality of Julius Cæsar as portrayed in the drama of that name is made so clear by Shakespeare that it has almost taken the place of the real historical character. Such a book as "The Girlhood of Shakespeare's Heroines," by Mrs. Clarke, is consistent with the charming creations of the poet — Portia, Rosalind, and Beatrice — and definitely aids in the interpretation of them.

122. Interesting examples of the use of imagination in narration. It is impossible to give here more than a few comparatively brief illustrations of the use of imagination in narration.

Ex. 1. Jim's Adventure with Israel Hands

Even then I was still so much interested, waiting for the ship to touch, that I had quite forgot the peril that hung over my head, and stood craning over the starboard bulwarks and watching the ripples spreading wide before the bows. I might have fallen without a struggle for my life, had not a sudden disquietude seized upon me and made me turn my head. Perhaps I had heard a creak or seen his shadow moving with the tail of my eye ; perhaps it was an instinct like a cat's ; but, sure enough, when I looked round, there was Hands already halfway toward me, with the dirk in his right hand.

We must both have cried aloud when our eyes met, but while mine was the shrill cry of terror, his was a roar of fury like a charging bull's. At the same instant he threw himself forward and I leaped sideways toward the bows. As I did so I left hold of the tiller, which sprung sharp to leeward ; and I think this saved my life, for it struck Hands across the chest, and stopped him, for the moment, dead.

Before he could recover, I was safe out of the corner where he had me trapped, with all the deck to dodge about. Just forward of the mainmast I stopped, drew a pistol from my pocket, took a cool aim, though he had already turned and was once more coming directly after me, and drew the trigger. The hammer fell, but there followed neither flash nor sound ; the priming was useless with sea-water. I cursed myself for my neglect. Why had not I, long before, reprimed and reloaded my only weapon? Then I should not have been as now, a mere fleeing sheep before this butcher.

Wounded as he was, it was wonderful how fast he could move, his grizzled hair tumbling over his face, and his face itself as red as a red ensign with his haste and fury. I had no time to try my other pistol, nor, indeed, much inclination, for I was sure it would be useless. One thing I saw plainly: I must not simply retreat before him, or he would speedily hold me boxed into the bows, as a moment since he had so nearly boxed me in the stern. . . . I placed my palms against the mainmast, which was of a goodish bigness, and waited, every nerve upon the stretch.

Seeing that I meant to dodge he also paused, and a moment or two passed in feints on his part and corresponding movements upon

mine. It was such a game as I had often played at home about the rocks of Black Hill Cove; but never before, you may be sure, with such a wildly beating heart as now. Still, as I say, it was a boy's game, and I thought I could hold my own at it against an elderly seaman with a wounded thigh. Indeed, my courage had begun to rise so high that I allowed myself a few darting thoughts on what would be the end of the affair; and while I saw certainly that I could spin it out for long, I saw no hope of any ultimate escape.

Well, while things stood thus, suddenly the "Hispaniola" struck, staggered, ground for an instant in the sand, and then, swift as a blow, canted over to the port side, till the deck stood at an angle of forty-five degrees, and about a puncheon of water splashed into the scupper holes, and lay in a pool between the deck and bulwark.

We were both of us capsized in a second, and both of us rolled, almost together, into the scuppers, the dead Red-cap, with his arms still spread out, tumbling stiffly after us. So near were we, indeed, that my head came against the cockswain's foot with a crack that made my teeth rattle. Blow and all, I was the first afoot again, for Hands had got involved with the dead body. The sudden canting of the ship had made the deck no place for running on; I had to find some new way of escape, and that upon the instant, for my foe was almost touching me. Quick as thought, I sprung into the mizzen-shrouds, rattled up hand over hand, and did not draw a breath till I was seated on the cross-trees.

I had been saved by being prompt; the dirk had struck not half a foot below me, as I pursued my upward flight; and there stood Israel Hands with his mouth open and his face upturned to mine, a perfect statue of surprise and disappointment.

STEVENSON'S "Treasure Island."

QUESTIONS FOR STUDY. (1) State in one sentence of your own the central fact of this story. (2) What general impression does the story make upon the reader's mind? (3) One way in which the impression is produced is by the rapid succession of startling events. Name two other ways in which the impression is emphasized. (4) Where are similes used? In each case tell what they add. (5) Select the nautical words in the story, give their meaning, and tell why they are appropriate here. (6) Does the story seem probable? See if you can find out why.

Ex. 2. Tom's Rescue of the Lobster

He was going along the rock in three-fathom water, watching the pollock catch prawns, and the wrasses nibble barnacles off the rocks, shells and all, when he saw a round cage of green withes, and inside it, looking very much ashamed of himself, sat his friend the lobster, twiddling his horns, instead of thumbs.

"What! have you been naughty, and have they put you in the lock-up?" asked Tom.

The lobster felt a little indignant at such a notion, but he was too much depressed in spirits to argue; so he only said, "I can't get out."

"Why did you get in?"

"After that nasty piece of dead fish." He had thought it looked and smelt very nice when he was outside, and so it did, for a lobster; but now he turned round and abused it because he was angry with himself.

"Where did you get in?"

"Through that round hole at the top."

"Then why don't you get out through it?"

"Because I can't"; and the lobster twiddled his horns more fiercely than ever, but he was forced to confess.

"I have jumped upwards, downwards, backwards, and sideways, at least four thousand times; and I can't get out: I always get up underneath there, and can't find the hole."

Tom looked at the trap, and having more wit than the lobster, he saw plainly enough what was the matter; as you may if you look at a lobster-pot.

"Stop a bit," said Tom. "Turn your tail up to me, and I'll pull you through hindforemost, and then you won't stick in the spikes."

But the lobster was so stupid and clumsy that he could n't hit the hole. Like a great many fox-hunters, he was very sharp as long as he was in his own country; but as soon as they get out of it they lose their heads; and so the lobster, so to speak, lost his tail.

Tom reached and clawed down the hole after him, till he caught hold of him; and then, as was to be expected, the clumsy lobster pulled him in headforemost.

"Hullo! here is a pretty business," said Tom. "Now take your great claws and break the point off those spikes, and then we shall both get out easily."

"Dear me, I never thought of that," said the lobster; "and after all the experience of life that I have had!"

But they had not got half the spikes away, when they saw a great dark cloud over them; and, lo and behold, it was the otter.

How she did grin and grin when she saw Tom. "Yar!" said she, "you little, meddlesome wretch, I have you now! I will serve you out for telling the salmon where I was!" And she crawled all over the pot to get in.

Tom was horribly frightened, and still more frightened when she found the hole in the top and squeezed herself right down through it, all eyes and teeth. But no sooner was her head inside than valiant Mr. Lobster caught her by the nose and held on.

And there they were all three in the pot, rolling over and over, and very tight packing it was. And the lobster tore at the otter, and the otter tore at the lobster, and both squeezed and thumped poor Tom till he had no breath left in his body; and I don't know what would have happened to him if he had not at last got on the otter's back and safe out of the hole.

He was right glad when he got out; but he would not desert his friend who had saved him; and the first time he saw his tail uppermost he caught hold of it and pulled with all his might.

But the lobster would not let go.

"Come along," said Tom; "don't you see she is dead?" And so she was quite drowned and dead.

And that was the end of the wicked otter.

But the lobster would not let go.

"Come along, you stupid old stick-in-the-mud," cried Tom, "or the fisherman will catch you!" And that was true, for Tom felt some one above beginning to haul up the pot.

But the lobster would not let go.

Tom saw the fisherman haul him up to the boatside, and thought it was all up with him. But when Mr. Lobster saw the fisherman, he gave such a furious and tremendous snap, that he snapped out of his hand, and out of the pot, and safe into the sea. But he left his

knobbed claw behind him; for it never came into his stupid head to let go after all; so he just shook his claw off as the easier method.

Tom asked the lobster why he never thought of letting go. He said very determinedly that it was a point of honor among lobsters. And so it is.

KINGSLEY'S "Water Babies."

QUESTIONS FOR STUDY. (1) State in one sentence of your own the simple facts of the story. (2) Where are the events supposed to take place? Who is Tom? (3) What is the general impression produced by the story? (4) What three things make it interesting? (5) How much of the story is told in conversation? Why? (6) Compare the number of short sentences with the number of long sentences. What is the effect of the prevailing sentence?

Ex. 3. SYDNEY CARTON'S SACRIFICE

The clocks are on the stroke of three, and the furrow ploughed among the populace is turning round, to come on into the place of execution, and end. The ridges thrown to this side and to that now crumble in and close behind the last plough as it passes on, for all are following to the Guillotine. In front of it, seated in chairs as in a garden of public diversion, are a number of women busily knitting. On one of the foremost chairs stands The Vengeance, looking about for her friend.

"Therese!" she cries in her shrill tones. "Who has seen her? Therese Defarge!"

"She never missed before," says a knitting woman of the sisterhood.

"No; nor will she miss now," cries The Vengeance petulantly. "Therese!"

"Louder," the woman recommends.

. . . . . .

The second tumbril empties and moves on; the third comes up. Crash! — and the knitting women, never faltering or pausing in their work, count Two.

The supposed Evrémonde descends, and the seamstress is lifted out next after him. He has not relinquished her patient hand in getting out, but still holds it as he promised. He gently places her

with her back to the crashing engine that constantly whirrs up and falls, and she looks up into his face and thanks him.

"But for you, dear stranger, I should not be so composed, for I am naturally a poor little thing, faint of heart; nor should I have been able to raise my thoughts to Him who was put to death, that we might have hope and comfort here to-day. I think you were sent to me by Heaven."

"Or you to me," says Sydney Carton. "Keep your eyes upon me, dear child, and mind no other object."

"I mind nothing while I hold your hand. I shall mind nothing when I let it go, if they are rapid."

"They will be rapid. Fear not!"

. . . . . .

"Brave and generous friend, will you let me ask you one last question? I am very ignorant, and it troubles me — just a little."

"Tell me what it is."

"I have a cousin, an only relative, and an orphan, like myself, whom I love very dearly. She is five years younger than I, and she lives in a farmer's house in the south country. Poverty parted us, and she knows nothing of my fate, — for I cannot write, — and if I could, how should I tell her! It is better as it is."

"Yes, yes; better as it is."

"What I have been thinking as we came along, and what I am still thinking now, as I look into your kind strong face which gives me so much support, is this: — If the Republic really does good to the poor, and they come to be less hungry, and in all ways to suffer less, she may live a long time; she may even live to be old."

"What then, my gentle sister?"

"Do you think," the uncomplaining eyes in which there is so much endurance fill with tears, and the lips part a little more and tremble, "that it will seem long to me, while I wait for her in the better land, where I trust both you and I will be mercifully sheltered?"

"It cannot be, my child; there is no Time there, and no trouble there."

"You comfort me so much! I am so ignorant. Am I to kiss you now? Is the moment come?"

"Yes."

She kisses his lips; he kisses hers; they solemnly bless each other. The spare hand does not tremble as he releases it; nothing worse than a sweet, bright constancy is in the patient face. She goes next before him — is gone; the knitting women count Twenty-two.

"I am the Resurrection and the Life, saith the Lord; he that believeth in Me, though he were dead, yet shall he live; and whosoever liveth and believeth in Me, shall never die."

The murmuring of many voices, the upturning of many faces, the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water, all flashes away. Twenty-three.

DICKENS' "A Tale of Two Cities."

QUESTIONS FOR STUDY. (1) Who is Evrémonde? Who is the supposed Evrémonde? (2) Why have they changed places? (3) Why does Carton call his own life a failure? (4) How does the act told in this story redeem the weakness of the past? (5) State in one sentence of your own the central thought of the story. (6) What is the general impression left by the story? How does Dickens give it? (7) What does the seamstress add to the story? (8) What does The Vengeance add to the story? (9) What does the counting of the knitting women add to the story? (10) What does the quotation near the end add? (11) Explain the value of the dialogue in the story. (12) Where is the climax, or point of greatest interest?

123. General directions for the use of imagination in narration. The pupil will find the following suggestions worth remembering when he uses his imagination in writing stories.

1. Picture the events to your own mind as vividly as if you actually saw the events take place. Keep the picture before your own mind throughout the writing.

2. Decide what setting of time, place, and circumstance will be most effective.

3. Decide what impression is to be emphasized.

4. Decide where the climax should be, and work to give it the greatest possible effect. Sometimes the climax is emphasized by being made suddenly after a long and gradual approach; but often the effect is heightened by the unexpected termination of rapidly increasing mystery or suspense.

5. Avoid digressions that distract the attention and lessen the interest.

6. Use conversation to give variety and to distinguish the personalities of the people who figure in the story. It should not be used, however, unless it serves a definite purpose of this kind.

7. Use words that call up definite and vivid "mental pictures."

EXERCISE

I

Select from your own reading a stirring account of a battle. Point out the setting, the descriptions (if any) of the actors, and the climax.

II

Write an appropriate setting for one or more narratives to be written from the following suggestions:

1. A story of camp life.
2. The account of an important business transaction.
3. A Christmas story.
4. A ghost story.

III

Imagine a story that might appropriately begin without any character description or setting. Write the beginning of such a story.

IV

Complete the following stories to make them interesting:

1. Roger Vane was turning the corner of Main Street on to State Street, when he saw two rough-looking men come running from the passage which led from his father's barn to the street. Almost at the same moment Roger obtained a view . . .

2. One day when Helen was walking in the woods she heard a strange rattling sound, and looked up to see a huge snake coiled in the path ahead of her. Her first impulse . . .

V

Write an imaginary story, suggested by the picture called To the Rescue, given on the opposite page.

VI

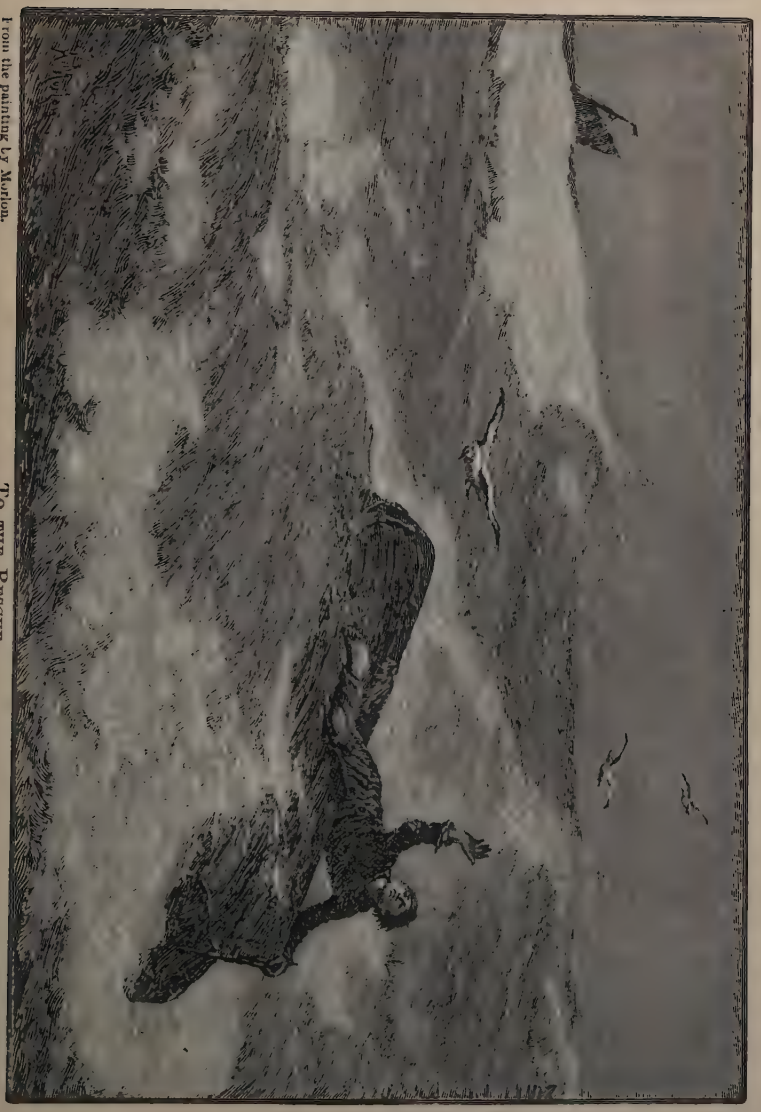
Write the following imaginary autobiographies, or life-histories told in the first person:

1. The autobiography of a pencil.
2. The autobiography of a homeless kitten.
3. The autobiography of a penny. (From the mint to my pocket.)
4. The autobiography of a Filipino.
5. The autobiography of a tramp.

VII

Write stories on the following subjects:

1. The Story of a Sewing-Machine.
2. The Last Meeting of our Club.
3. How I Earned my First Dollar.
4. How I Came to Lose the Train.
5. An Attempt that Failed.
6. Sitting for a Picture.



From the painting by Morlon.

TO THE RESCUE

7. My First Experience with a Telephone.
8. The Biography of our Hired Man.
9. Maud's Adventure with the Wishing-Stone.
10. The Romance of a Lost Letter.
11. How the Race was Won.
12. A Visit to the Menagerie.
13. An Exciting Contest.
14. A Balloon Voyage.
15. A Trip in a Canoe.

SUMMARY

124. Imagination aids in narration by suggesting the underlying causes of action, by furnishing details that give to a simple event vital human interest, and by creating an ideal story more fascinating and often more instructive than a mere literal record of occurrences. Imagination should be used in such a way as not to deceive by a pretense of giving literal truth, but rather to create an impression of strong probability under the given circumstances.

In writing imaginary stories, the student should picture the supposed events as vividly as possible. He should decide carefully upon the setting, the intended impression, and the climax of his story. All digressions that are likely to distract the reader's attention and weaken the climax should be avoided.

The descriptive words and comparisons chosen should call up clear and vivid pictures to the mind. When the action hastens and the mind is in suspense, the sentences should be rather short and rapid. Conversation is often useful in giving variety to the writing, and in emphasizing the personalities of the actors in the story.

CHAPTER VIII

COLLECTION OF MATERIAL FOR A THEME

When found, make a note of. — CHARLES DICKENS.

I. INTRODUCTION

125. What a theme is. While the student has been gaining skill in expressing his thought, his composition exercises have gradually lengthened, until it has become convenient to give them a definite name. By *theme*, we shall mean in this book a composition exercise of considerable length, demanding for its proper preparation more study of material, arrangement, and form of expression than has hitherto been demanded.

126. Steps in the preparation of a theme. Five steps are necessary in the preparation of a theme. 1. Choice and limitation of subject. 2. Collection of material. 3. Making of outline. 4. Development of outline. 5. Revision. These steps are neither arbitrary nor unnatural, but are so inevitable in any logical thinking or writing that each usually leads rapidly and naturally to the next.

127. Choice and limitation of the subject. If the writing of themes is to prove a pleasant rather than a distasteful task, the pupil must be careful not to choose subjects entirely unsuited to him. "Eternity," "Spring," "Happiness," and similar vague subjects, should not be selected by the pupils or assigned by the teacher.

The first requirement of a good subject is that it shall be one in which the writer is personally interested, and about which he knows something already, and can find out more. The second requirement is that it shall not be too broad a subject — like "The Recent War with Spain," or "Outdoor Sports" — for then it is almost impossible to confine the paper to any reasonable length. Some phase of these broad general subjects — like "Some Causes of our Recent Trouble with Spain," or "My Favorite Outdoor Sport" — may, however, be entirely suitable. *This need of definite attention to the appropriate limitation of the subject cannot be emphasized too much. Indeed, a large part of the trouble which students have in writing themes is due to vagueness of subject.* The subject should also have enough value in itself to justify the time spent in thinking and writing about it.

128. Choice of the title. Although the subject may be definite, the title, or the exact words in which the subject is to be expressed, is often a matter of perplexity. If the *real subject* is kept clearly in mind during the writing, it is often convenient and even desirable to reserve the final wording of the title until the theme is finished.

As a rule, the title should be short. It should sometimes be so exact as to suggest in a single phrase the central idea of the writer. On the other hand, if the theme is humorous or highly imaginative, or for any reason intended to keep the mind of the reader in suspense, the title may be such as to pique the reader's curiosity. In the latter case the title must be one that will prove to be really appropriate, and one that is not sensational.

II. SOURCES OF MATERIAL FOR A THEME

129. Thought. After the choice of the subject has been made, there follows the important work of collecting the material. As in the case of shorter exercises, the pupil should make his own thought the most important source of material. If the subject is within the range of his personal experience or observation, or is one upon which he can legitimately use his imagination, he will have no temptation to rush immediately to the encyclopædia or the gazetteer. On some subjects, however, he will think at first that he has no ideas. In such a case he should try to think about the subject, and record even the thoughts which seem to him trivial and commonplace. These may prove to have more real value than is at first apparent to him; at any rate, they will suggest other ideas and tend to make his work original. One topic will naturally suggest another, and if the subject is kept in mind the material will accumulate. The habit of making a memorandum of ideas on the given subject as soon as they come into the mind is a very important one, for if these notes are not made at once the ideas will perhaps be forgotten when the time for writing the theme arrives.

130. Observation. If the subject is one upon which the student can make his own observations,— as, for example, "An Autumn Walk in Langdon Woods," — he should see what new ideas he can get directly from personal experience.

131. Discussion. While thought and observation are the first sources of material for a theme, it is often desirable

for the student to consult authorities concerning points on which his knowledge is deficient. Sometimes it is helpful to talk the subject over with some friend or acquaintance who understands it thoroughly. In this case it is to be borne in mind that the chief object of discussion is the correction and enlargement of previous ideas, rather than the absorption of wholly new ideas.

132. Books. Very often the pupil will naturally consult those silent friends that we call books. Good books are invaluable helpers to thought, but there is great danger of using them unwisely, — they should be but a means to an end.

III. THE USE OF A LIBRARY

133. In general. A library is not to be regarded as a repository of miscellaneous collections of facts, which the student is to seize more or less at random when needed. It should be thought of rather as a gathering of the master-minds of the ages, the results of whose genius and learning may become the student's by intelligent and painstaking interest. What is obtained from them depends in a large measure, as in the case of other friends, on what is brought to them. If the student seeks the friendship of books in a spirit of indifference, or contented ignorance, he will fail to get much help or inspiration. If, on the other hand, he seeks them in a spirit of intelligent appreciation and genuine interest, there is hardly any limit to the vistas they may open to him.

134. Methods of reading. The student should avoid desultory and thoughtless reading, and choose one of

the three good ways of using a library. These methods of reading are suggested by Bacon's familiar words: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few are to be read wholly, and with diligence and attention." Most people who use a library recognize these three methods of reading, but many of them make a wrong application. They only "taste" the best books; they "swallow" the encyclopædias; and they "chew," if not "digest," much second-rate fiction. If we may judge from Bacon's own character and habits of study, as well as from the general testimony of good scholars of every generation, it is the reference books that should be "tasted," and that discriminatingly. It is the best magazine articles and other good current literature that should be "swallowed," or read rapidly. And it is the best works of the best essayists, historians, novelists, and poets that should be "chewed and digested," until careful study makes their thought the reader's own.

135. Reference books. The special reference books that are available for the student will depend somewhat upon the size of the library that he is using. In general, any collection of reference books includes encyclopædias, dictionaries, and gazetteers. The student should make it a point to ascertain just what volumes of this kind are at his disposal, and what, for his purpose, is the special value of each of them.

The following list of the reference books in a small library was made by a high-school student, and written on

the first page of his Library Notebook. The books that he found most useful for his own particular work are indicated by stars. Every student will find it helpful to make a similar list of books in the library to which he has access.

Encyclopædias

Britannica — Exhaustive and scholarly, but not for ready reference.

* International — Comprehensive ; good for contemporary biography.

* Johnson's Universal — Popular ; full in American biography, politics, and natural sciences.

Chambers' — Brief and popular in character.

Dictionaries of the English Language

* Webster's International — Especially good for definitions.

Worcester's — Especially good for spelling and pronunciation.

Standard — Useful for technical expressions in trade.

* Century — Fullest and most perfect; gives brief, clear account of a subject; volume of proper names especially valuable.

Biographical Dictionaries

* Thomas' Biographical Dictionary — Brief, reliable, of great men of all countries.

* Men and Women of the Time — Contemporary English and American.

Classical Dictionaries

Smith's — Greek and Roman biography and mythology.

Anthon's — Greek and Roman biography and mythology ; full on geography.

* Gayley's Classic Myths — Greek, Roman, and Norse mythology.

Encyclopædias and Dictionaries of English Literature

Chambers' Encyclopædia — Mostly English authors with quotations from their works.

* Allibone's Dictionary — Brief account of British and American authors.

Warner's Library of the World's Best Literature — For selections.

Stedman and Hutchinson's Library of American Literature — For selections.

Miscellaneous

* Lippincott's Gazetteer of the World — For facts of geography.

* Bartlett's Familiar Quotations — Chiefly poetry.

* Brewer's Reader's Handbook — Allusions, references, plots, and stories.

* Wheeler's Familiar Allusions — Especially about statues, paintings, palaces, and clubs.

136. Current literature. Current literature — so called because its value, however great for the time being, is but temporary in its nature — is in a large measure found in magazines. To be sure, some articles in our best magazines are real literature — that is, have permanence because of their beauty of thought and beauty of form — and are reprinted in books. By far the larger part of the magazine articles, however, are not of this class. If one would keep abreast of contemporary thought, he should read this current literature, but "not curiously."

On the second page of the Library Notebook of the pupil just mentioned came the following list of magazines and newspapers to which he had access.

Magazines and Newspapers

Harper's, Century } General culture.

Forum, North American Review } Current history.

Arena — Social and political problems.

Popular Science Monthly — Science.

Scientific American — Useful arts.

Current Literature, Poet Lore } The names explain themselves.

Review of Reviews — Brief summary of best magazine articles of month.

The Nation, The Outlook } Editorials of political events of the week.

Great Round World — Simpler and briefer form of the week's news.

Boston Evening Transcript — Daily news, well chosen and well written.

Springfield Republican — Editorials on politics.

New York Sun — Dramatic criticism.

New York Tribune — Musical criticism.

The student's careful use of magazines to which he has access will enable him to make a similar list, with his own comments.

137. Reading for pleasure and general culture. One of the most valuable uses of a library is to furnish material for a general course of reading. By this means some of the most valuable material for themes is collected long before the writing of those themes, or even before the assignment of the subjects. Since the student's own ideas are the most valuable source of material, and since he cannot get

his ideas on all subjects by direct observation or experience, those ideas which he has made his own the most thoroughly, by long thought, are likely to be the most valuable. Any good book will help the reader not only to think better but to write better. It would be impossible in a short space to suggest a list of books that would interest all classes of young readers. The list given below is made from a large number of lists prepared by high-school students themselves, by teachers, and by librarians. No attempt has been made to arrange the books by subjects or by authors. In general, the books named in the first half of the list are likely to be familiar to students by the time they are half through the high-school course. Most of the other books will appeal to them more in their last two years' work.

The student may add to this list other books which he finds to be of unquestioned excellence.

A Few Books well Worth Reading

Wake Robin	John Burroughs
Bird Neighbors	Neltje Blanchan
Among the Moths and Butterflies	Julia P. Ballard
Progress in the Nineteenth Century	Elbridge Brooks
When I Was a Boy in China	Yan Phou Lee
The Merry Adventures of Robin Hood	Howard Pyle
The Electrical Boy	John Trowbridge
Stories from Homer	A. J. Church
Seven Little Sisters	Jane Andrews
Little Women	Louisa M. Alcott
Little Men	" "
Hans Brinker	Mary Mapes Dodge

Alice in Wonderland	Lewis Carroll
Through the Looking-Glass	" "
Water Babies	Charles Kingsley
Wild Animals I Have Known	Ernest Seton-Thompson
Jungle Books (First and Second)	Rudyard Kipling
Evangeline, and The Courtship of Miles Standish	Henry W. Longfellow
Tom Brown's School Days at Rugby	Thomas Hughes
Tom Brown at Oxford	" "
The Boy's King Arthur	Sidney Lanier
Snowbound	John G. Whittier
Dealing with the Fairies	George Macdonald
Nights with Uncle Remus	Joel C. Harris
Tales from Shakespeare	Charles and Mary Lamb
Robinson Crusoe	Daniel Defoe
The Pilgrim's Progress	John Bunyan
Ramona	Helen Hunt Jackson
The Lady of the Lake	Sir Walter Scott
Marmion	" " "
Ivanhoe	" " "
Kenilworth	" " "
The Talisman	" " "
Henry Esmond	W. M. Thackeray
Pendennis	" "
The Newcomes	" "
A Christmas Carol	Charles Dickens
David Copperfield	" "
A Tale of Two Cities	" "
Westward Ho	Charles Kingsley
The Last Days of Pompeii	Bulwer-Lytton
Judith Shakespeare	William Black
The Merchant of Venice	William Shakespeare
Julius Cæsar	" "
As You Like It	" "

Treasure Island	Robert Louis Stevenson
The Master of Ballantrae	" " "
Ben-Hur	Lew Wallace
Innocents Abroad	Samuel L. Clemens
Colonel Carter of Cartersville	F. Hopkinson Smith
The Last of the Mohicans	J. Fenimore Cooper
John Halifax, Gentleman	Dinah Mulock Craik
The Man without a Country	Edward Everett Hale
A Little Book of Profitable Tales	Eugene Field
Lorna Doone	Richard Blackmore
Silas Marner	"George Eliot"
Adam Bede	" "
The House of the Seven Gables	Nathaniel Hawthorne
The Scarlet Letter	" "
The Letters of Robert Louis Stevenson	Sidney Colvin (editor).
Idyls of the King	Alfred Tennyson
The Princess	" "
Hamlet	William Shakespeare
Macbeth	" "
The Tempest	" "
Tales and Poetry	Edgar Allan Poe
Dr. Sevier	George W. Cable

138. Suggestions about the use of a library. If the following simple suggestions are observed, pupils will be saved much unnecessary labor.

1. Ascertain as definitely as possible beforehand what facts you are to look for and in what books those facts are to be found. Even a well-known senator not long ago entered a great library and demanded "A little red book that has something about Michigan in it and that

he had out three years before." It is unnecessary to say that hours of search failed to find the book.

2. If you wish to collect material from several books, and do not know what books are available, use the Catalogue. Suppose your subject is "The Search for the North Pole." Under "North Pole" or "Exploration" you will probably find references to Nansen, Peary, and other explorers. If you look up each of these names in turn, you will find a list of the special books to be consulted.

3. If you wish to use magazine articles, — as you often have occasion to do when the subject is one of recent interest, — consult the "Poole's Index," a series of bound volumes which stand in the same relation to the best magazine articles as the Catalogue to the books of the library.

4. When you have ascertained what books and magazine articles are at your disposal, select those that seem most likely to be interesting and authoritative. If you need advice about what are the best for your purpose, consult your teacher or the librarian.

5. Study carefully the Table of Contents and the Index to note the author's development of the subject, his arrangement of the parts of that subject, and the chapters most likely to prove valuable for your purpose.

6. If time permits, "saturate yourself with the subject," *i.e.* read thoughtfully but rapidly for your own information and interest. You need to know much more about the subject than you will have time to tell about in your theme. There is a danger of too general reading, but it is not so great as the danger of gathering a few disconnected facts to be written down in a theme almost, if not quite, in the author's exact words.

7. Reread the most important parts and make your notes for the theme. Unless the article or the chapter has been fully outlined by the author at the beginning, or by side-headings, it will be necessary sometimes to search for the topic. This is not always a disadvantage, for it helps to show the student what the relation of the parts was intended to be. After a time he will find it comparatively easy to take his notes in outline form at first, but as this is a matter of practice, and the outlines made so far have been simple and brief, it may be easier to write the important facts in the form of "catch-words," such as were suggested in Section 76. Occasionally the student will want to take a sentence or a phrase in the exact words of the author. This is allowable, if he always remembers to give full credit for it, either by the use of quotation marks, or by the addition of the author's name. As a rule, these quotations should be few and brief, and used only when it seems impossible to express the idea in any other suitable way. Notes should contain, besides the outline and the quotations, any conclusions or impressions of the reader's own. These will be particularly valuable later in expanding the notes and outlines into a theme.

EXERCISE

I

Select five good theme subjects from each of the following sources and give the reasons for your choice:

1. Your own experience or observation.
2. Current topics discussed in the newspapers.
3. Topics discussed in class.

II

Comment on the following theme subjects, telling which seem to you good from the point of view of *interest* to yourself and other people:

1. The Taj Mahal.
2. Confucius.
3. Treasures of the Klondike.
4. The Capture of Aguinaldo.
5. Illustrating as an Art.
6. The Printing of a Book.
7. The Pan-American Exposition.
8. Yacht Racing.
9. A First Sight of "The Great Stone Face."
10. Unknown Heroes.
11. Walter Scott and Marjorie Fleming.
12. The Character of the Puritans.

III

Limit the following subjects, as suggested, to make them *definite*, and appropriate to a theme of about six hundred words:

1. Natural Caves.
2. Flowers.
3. China.
4. Success.
5. Explorations.

IV

Limit three of the following subjects to make them interesting to *three different classes of people:*

1. Inventions.
2. Public Libraries.
3. The Panama Canal.
4. Golf.
5. Immigration.

V

Comment on the *appropriateness* of the following titles to the subjects treated:

1. Sidewalk Education. — A protest against the bad effect on language, manners, and morals, of allowing children to spend so much time on the street.
2. Bartered Birthrights. — Sacrifices of honor for political, military, or social position.
3. Uncle Sam's White Elephant. — Complications arising about the government of the Philippines.
4. A Game of Hide-and-Seek. — An account of fishing for a wily trout.
5. "Excelsior!" — An appeal for greater enthusiasm in athletics, based on the successes of the past.
6. A Brave Deed. — An engineer's rescue of a little child, by snatching her from in front of his own engine.

VI

State exactly what books or magazines you would read in order to collect material for themes on the following subjects, and write out the theme notes on any three of the subjects:

NOTE. — To make this list you may consult the catalogue of the nearest library to see what books and magazines are available, and then examine them carefully enough to know which of them contain really valuable material for your use.

1. St. Cecilia.
2. The Making of Pottery.
3. The Land of the Midnight Sun.
4. Haunts of Shakespeare.
5. Our National Songs.

VII

Select a theme subject which especially interests you. State all the sources of material that you would use, and write out your notes from this material.

SUMMARY

139. By theme, as used in this chapter, is meant a carefully prepared, well-arranged, and well-written composition, requiring more time, labor, and skill than the short papers written in class or hitherto required in the daily exercises.

The steps in the preparation of the theme are: the choice and limitation of a subject, the collection of material, the making of the outline, the development of the outline, and the revision of the theme.

The subject should be interesting, within the range of the writer's capacity, and of real importance in itself.

The title (the words in which the subject is expressed) should be short, suggestive, and appropriate.

The chief sources of material for a theme, besides the writer's own thoughts, are observation, discussion, and books.

A library should be used intelligently, studiously, and discriminately. Some acquaintance should be made with the special merits of the various reference books. The best current literature, supplied by magazines and newspapers, should be read rapidly for the contemporary thought of the day. As many standard books as possible should be read and reread thoughtfully, so that intimacy with them may give not only general culture but also literary and spiritual uplift.

CHAPTER IX

DEVELOPMENT OF THE OUTLINE AND THE THEME

Nothing goes by luck in composition; it allows of no trick. The best you can write will be the best you are. The author's character is read from title-page to end. — THOREAU.

I. DEVELOPMENT OF THE OUTLINE

140. What a theme outline is. After the collection of material for the theme, the next step is the making of the outline, and from that, the development of the theme. A theme outline is a properly coördinated arrangement of the important facts which are to be included in the theme. As has been suggested before, it is usually a condensed form of the notes.

141. Value of the outline. Some students are apt to think that the making of the outline is a waste of time or that it tends to make writing an artificial process by restricting the spontaneity of thought. This idea is on the whole illogical, and is disproved by experience. The outline bears the same relation to the theme that the human skeleton does to the body which contains it; that is, it furnishes strength and symmetry. If the outline becomes in the hands of the thoughtless student an end instead of a means, it fails to fulfill its purpose; but that is the fault of the writer and not of the outline.

142. Essentials of a good outline. To be useful the outline must have *unity;* that is, it should have a few main topics for which all preceding topics prepare and which all succeeding topics complete. These main topics should bear some necessary and logical relation to one another. They may follow the chronological order, as in a historical or biographical sketch; they may bear the relation of a whole to its parts, as in a description; or they may have the relation of cause and effect, as in some arguments. When these relations are combined, the unity of the outline is often strongly marked.

The outline should have as much *simplicity* as is consistent with the need of making it cover the ground of the subject-matter of the theme. There should be a sufficient number of main topics to give a fair idea of the subject treated, but not so many as to be confusing or wearisome.

The outline should also have *proportion.* While unity implies proportion, the necessity for proportion is so great as to demand special care. The sub-topics should be properly subordinated to the main topic, and also the most important main topic should be given its due prominence by position, by wording, and by the number of sub-topics. Since the outline is the working plan of the theme, and since only a few topics can be treated fully, particular care in the proportion of the outline is most important. The power to select the essential features of any object, event, or truth is strong in some people, and comparatively weak in others. But in all cases it can be cultivated by careful study, and by constant practice in composition.

143. Time of making the outline. Pupils often make the mistake of writing an outline too soon after taking notes on the subject. The material should, if possible, be collected some time before the writing of the outline. This method of work has the advantage of giving the student plenty of time in which to digest his material, and to forget the exact form in which he originally found it. Before making the outline he probably will be able to add to his notes, because new ideas have been suggested to him by continued thought on the subject. If he has made the material which he has collected really his own, the outline will shape itself easily.

144. Steps in making the outline. There are five important steps in the making of an outline. Sometimes these steps follow each other so rapidly that the mind hardly distinguishes them, but they must always be taken.

1. The statement of the *definitely limited* subject.
2. Selection of the point of view.
3. Selection and arrangement of the main topics.
4. Subdivision of the main topics.
5. Revision to secure greater unity, simplicity, and proportion.

II. DEVELOPMENT OF THE THEME

145. Principal topics. The expansion of the main topics of the outline will evidently make the large part of the body of the theme. These topics furnish the general statements, and the sub-topics the details. This subordination

of thought should be shown in the development of the paragraphs and even in the writing of separate sentences. In Chapters XII, XIII, and XIV is shown what is meant by such a subordination of thought.

146. Beginning of the theme. The student sometimes wastes time in deciding how to begin his theme. *The keynote of a good beginning is directness.* Many themes start directly into a description or a story. In fact, the *outline* may often suggest the thought, if not the wording, of the opening sentence. Sometimes, however, some simple introduction is required to enable the writer to give his own point of view, or to suggest a suitable setting for his thought. Sometimes a single sentence will suffice, but it should usually be of such a nature as to arrest the attention, and, while making clear the general purpose of the writer, leave a pleasing sense of uncertainty as to the details of what he is to tell.

No part of the theme furnishes more scope for the writer's originality or requires more skill. No set rules can be given for this part of the work. The best help will be obtained by studying the beginnings of the writings of standard authors. Study the examples given below and infer, as well as you can, their relation to what would naturally follow. You will notice that in the first example a brief epigrammatic statement is made to arouse the interest. In the second example the informal beginning gives the reader a personal interest in what is to be said. In the third example a short quotation arrests the attention. The student may use any one of these methods of beginning, if it serves his purpose; but above all, he

should be simple and natural, and give free expression to his own individuality, and his constantly developing taste.

Ex. 1. Beginning of a theme entitled "President McKinley's Philippine Policy."

To criticise the action of another is easy, but to act more wisely ourselves is often hard. Some of the critics of President McKinley's policy in regard to the Philippines have failed to remember this.

Ex. 2. Beginning of a theme entitled "President Cleveland's Double."

Not long ago, I heard a story about ex-President Cleveland which was new to me and which interested me intensely. This story was told by an old servant of the family, and illustrates well several marked traits in Mr. Cleveland's character. I condense the story and tell it in my own words.

Ex. 3. Beginning of a theme entitled "The Reign of Victoria."

"Uneasy lies the head that wears a crown." The truth of this saying has been illustrated in the life of many a monarch, but it seems almost to be disproved in the case of Queen Victoria, whose reign has been one of peace, prosperity, and progress.

147. Ending of the theme. Young writers are likely to make one of two mistakes in ending a theme, — that of stopping too abruptly, or of not knowing when to stop. Often some brief concluding paragraph is needed, except in the case of a story in which the climax may be abruptly made. This paragraph may give a summary of what has preceded, or may make inferences from it. It should strengthen what precedes rather than develop a new thought. Although not intended to attract attention to itself, it should not be so tame as to cause a sudden drop in interest.

Under some circumstances the following theme endings would be appropriate.

Ex. 1. Ending of a theme entitled "Character of Queen Elizabeth."

From these facts of history, it seems that a fair estimate requires that we distinguish between the private and the public character of Queen Elizabeth. As a sovereign she was energetic, wise, and clever. As a woman she varied from grave to gay, wise to foolish, kind to cruel, and faithful to faithless. Elizabeth the queen was a strong and reliable ruler; Elizabeth the woman was often the creature of the hour.

Ex. 2. Ending of a theme entitled "The United States *vs.* The North American Indians."

In consideration of these facts we maintain that the United States government should more seriously consider its threefold duty toward the North American Indians. The United States should deal honestly in time of treaty and purchase; deal humanely in war; and deal generously as to political and social training in time of peace.

148. Revision. After the theme has been entirely written, careful revision is necessary. The student should distinctly aim to improve the logical development of the thought by throwing the emphasis where it is most needed and by using care in transition; to increase the strength and beauty of the expression of the thought by a more careful choice of words, by a better arrangement of those words in sentences, and by special attention to the beginning and the ending. If the theme has been carefully written in the first place, the revision that has been suggested will be sufficient. If, however, the student finds that his paper is very unsatisfactory, he should write

the theme in an entirely new form, keeping more strictly to the outline, if he is sure that that outline does not itself need revision.

EXERCISE

I

Criticise these two outlines for wording as well as for unity, simplicity, and proportion, and rewrite if necessary:

1. Outline of a theme entitled "Modern Uses of Paper."
   - I. Introduction. — Invention of paper.
   - II. Common uses.
     1. Writing.
     2. Printing.
     3. Wrapping.
     4. Drawing.
     5. Blotting.
     6. Tracing.
     7. Filtering.
     8. Wall covering.
   - III. Other uses.
     1. Car wheels.
     2. Pails and pans.
     3. String.
     4. Tissue flowers, napkins, etc.
     5. Carpets.
     6. Money.
     7. Gun-wads.
   - IV. Conclusion. — Characteristics of paper which adapt it to these and many new uses.

2. Outline of a theme entitled "The Children's Crusade."
   - I. Introduction. — General nature and causes of the Crusade.
   - II. Leaders of the Children's Crusade.

III. The Army.
  1. Size and character.
  2. Divisions.

IV. Results.
  1. Terrible loss of life.
  2. Injury to the cause.

II

Supply *sub-topics* to complete the following outlines:

1. Outline of a theme entitled "Langdon Woods in Autumn."
   I. Introduction. — Circumstances connected with the writer's trip.
   II. General impressions.
   III. Vegetation.
   IV. Animal life.
   V. Conclusion.
2. Outline of a theme entitled "Adventures of an Umbrella."
   I. Introduction. — Description of the Umbrella.
   II. Sale to Mr. Winthrop of Fifth Avenue, New York.
   III. Exchange at a party.
   IV. Theft from the new possessor.
   V. Final rest in an ash-heap.

III

Write an outline on each of the following subjects:

1. An Auction Sale.
2. Merits and Defects of the Daily Newspaper.

IV

Write a theme on either of the outlines just prepared in III.

V

Write a suitable beginning and ending for each of the themes outlined in divisions I and II of this exercise. Give as much variety and individuality as possible.

SUMMARY

149. A theme outline is a properly coördinated arrangement of the important facts which are to be included in the theme. It is usually a condensed form of the notes.

The outline is not an end in itself, but a means of giving strength and symmetry to the theme. Its essentials are: unity, proportion, and as much simplicity as is consistent with a fair presentation of the subject.

The outline should not be made until the material is somewhat digested. There are five steps in the process of its making: the statement of the subject; the selection of the point of view; the selection and arrangement of the main topics; the subdivision of the main topics; and the revision necessary to secure greater unity, proportion, and simplicity.

In the development of the theme from the outline, the main topics usually furnish the general statements, and the sub-topics, the details.

The beginning of the theme should usually be as direct and simple as possible. When needed, an introduction may give the writer's point of view, or furnish a suitable setting for his thought. This should be brief and to the point. A quotation, an anecdote, or a pithy saying that piques the reader's curiosity is often effective, but the writer should depend upon his own originality rather than upon a set rule.

CHAPTER X

ESSENTIAL QUALITIES OF THE THEME

The best style of writing, as well as the most forcible, is the plainest.
HORACE GREELEY.

Successful writers learn at last what they should learn at first, — to be intelligently simple. H. W. SHAW.

150. General characteristics of the theme. The two preceding chapters have dealt chiefly with the securing of material, the making of the outline, and the expansion of the outline into the theme. To complete the study of the theme there still remains the discussion of three fundamental qualities, the presence of which assures unquestioned excellence in all composition work. These are: (1) Unity, which has to do with the choice of material; (2) Coherence, which has to do with arrangement with a view to clearness; and (3) Emphasis, which has to do with arrangement with a view to proportion.

I. UNITY

151. Unity in nature. Of these essential qualities of the theme, unity is perhaps the most fundamental. This quality is so common in nature that we often overlook its presence. It is frequently to be found, however: for example, in the symmetry of the leaf, the veins and indentations of which are always perfectly balanced about

an axis; and in the grace of the tree, the twigs and branches of which are so evidently the outgrowth of the parent trunk. Unity is as truly present in some landscapes, but more search is usually required to find it. When the central feature of the view has once been found, the other objects are seen to be grouped about it.

152. Unity in sculpture and painting. In every good painting or group of statuary, unity is carefully observed. In the Laocoön group, pictured on page 163, there is unity of idea, and unity of grouping and pose to bring out the unity of idea. The central figure of the father towers above the smaller figures of his sons, which are balanced on either side. The dependence of the sons upon the father is shown in the way in which the bodies are turned toward him. The serpents bind the hopeless trio closer together in the agony of their struggle and emphasize the unity of the group.

In the familiar painting, Da Vinci's *The Last Supper*, unity of composition is plainly illustrated. On each side of the central figure are six disciples arranged in two groups of three each. Goethe, in an essay, from which the following extract is taken, brings out the importance of this arrangement.

Ex. Next to Christ, on the right hand, are John, Judas, and Peter. Peter, the farthest, on hearing the words of our Lord, rises suddenly, in conformity with his vehement character. Judas, with terrified countenance, leans across the table, tightly clutching the purse with the right hand, while with the left he makes an involuntary convulsive motion, as if to say, "What may this mean? What is to happen?" In the meanwhile Peter with his left hand has seized John by the right shoulder, who bends toward him, and pointing to Christ,

apparently signifies that he should ask who is the traitor. With the handle of the knife which he holds in his right hand, he accidentally touches the side of Judas. The pose of the latter, who, stooping forward alarmed, upsets a salt-cellar, is thus successfully managed. This group may be regarded as the leading one in the picture; it is certainly the most perfect.

While on the right hand with a certain degree of emotion immediate revenge seems to be threatened, horror and detestation of the treachery manifest themselves on the left. James the elder draws back in terror, and with arms outstretched gazes transfixed, his head bowed, like one who imagines that he already sees with his eyes those fearful things which he hears with his ears. Behind his shoulder, Thomas approaches our Lord, and raises the forefinger of his right hand to his forehead. Philip, the third of this group, completes it in a most pleasing manner. Rising, he bends forward toward the Master, and with his hands upon his breast, he is clearly saying, "It is not I, Lord; Thou knowest it! Thou knowest my pure heart; it is not I!"

And now the last three figures on this side afford us new matter for contemplation. They are conversing together about the terrible news. Matthew turns eagerly to his two companions on the left, hastily stretching out his hands toward the Master. By an admirable contrivance of the artist, he is thus made to connect the foregoing group with his own. Thaddeus shows the utmost surprise, doubt, and suspicion; his left hand rests upon the table, while he lifts the right as though he were about to strike the two together, a common action in everyday life, as when at some unlooked-for occurrence a man should say, "Did I not tell you so? Did I not always suspect it?" Simon, the oldest of all, sits with great dignity at the bottom of the table; we thus get a full view of his figure, which is clad in a long flowing garb. His countenance and movement show him to be troubled in mind and full of thought; he does not, however, display any marked agitation.

If we turn our eyes at once to the opposite end of the table, we shall see Bartholomew, who rests on his right foot, crossing the left over it, and bending his body forward, which he supports with both his hands, leaning upon the table. He listens as if to hear what

John will ask of the Lord; indeed, that disciple's anxiety is shared in by the whole group. James the younger, standing behind Bartholomew, rests his left hand on Peter's shoulder, in the same way as the latter leans upon that of St. John. On James's face we see only a placid request for explanation; Peter again seems to threaten revenge.

And as Peter behind Judas, so James the younger stretches out his hand behind Andrew, who, being one of the most prominent figures, expresses by half-lifted arms and outspread hands the fixed horror with which he is seized. This expression occurs only once in the picture, although, alas! it is too often repeated in works composed with less genius and less reflection.

153. Unity in the theme. Unity in the theme is the quality that results from the proper development of one, and only one, central idea. It demands that the material selected be intimately connected in thought with this main subject, and that it be presented from one point of view. Unity of the theme is well illustrated in the extract quoted in Section 152.

SUGGESTIONS

1. What is the central idea? State the paragraph topics and show that they preserve the unity.
2. What is the point of view? Show that it does not change.
3. What beginning is used?

154. Hindrances to unity in the theme. The most common violations of the principle of unity are due almost solely to careless and indefinite thinking. The student should especially guard against the following tendencies: (1) Digressing from the central idea of the theme; (2) Carelessly shifting the point of view; and (3) Beginning in a hazy, uncertain manner.

155. Means of securing unity in the theme. The following directions explain the most important means of securing unity in the theme.

1. *Keep definitely in mind the central thought or idea.* Decide carefully what ideas belong in the theme. Ideas which are unquestionably true, and might be both interesting and appropriate in another theme, may easily be out of place and irrelevant. If, for example, the student is preparing to write on the subject, "My Preparation for the High School," he might naturally enough note the following facts as possible material:

(1) Where I Lived.
(2) The Old School House.
(3) Seventh and Eighth Grades of the Grammar School.
(4) Sickness.
(5) Ninth Grade of the Grammar School.
(6) Subjects Completed: Arithmetic, Geography, History, Grammar, Spelling.

If by "Preparation for the High School" the writer means the work done to enable him to pass the entrance examinations, he will see, as soon as he applies the principles of unity, that some of these ideas are irrelevant. Numbers one and two are entirely out of place. Number four must not be used unless it vitally affects the student's preparation, and may perhaps be passed over very lightly. The writer should always carefully sift his material, especially that which is on the border line between the relevant and the irrelevant.

2. *Determine upon the point of view and hold firmly to it.* The point of view may include: (1) The point of observation, in an actual or a figurative sense, (2) The tense in which the theme is written, (3) The purpose of the writer, and (4) The person in which the theme is written — whether first or third. Effort to be definite in all these details of the point of view will often result in a surprising improvement in the student's theme-writing.

In description and narration especially it is essential to follow this direction. Suppose the subject of a theme to be "The Concert on the River." If the point of view is not determined upon at once, it will be a difficult task even to outline the main headings for the theme; the beginning, and even the whole theme, will very probably be hazy and uncertain. The following outline might easily result:

THE CONCERT ON THE RIVER

(1) Description of Canoes and Orchestra (from a position in one of the boats).
(2) The Pleasures of Canoeing and Listening to Music.
(3) How the Music Sounded from the Bluff (from a position on the bluff, of course).
(4) How the Canoes, Lights, etc., Looked from Above.
(5) The Program Played by the Orchestra (from a position in one of the boats).
(6) The End of the Concert and the Departure of the Canoes.

The absurdity of shifting the point of view in this example is too manifest to need comment. If, at the first, it had been decided definitely to write about the concert from the point of view of an occupant of one of the canoes, the whole theme would easily have taken a unified form. The vantage-point of the bluff, too, would have provided another accurate point of view. Again, if the writer had pictured himself moving from the river to the bluff and back again, even then the point of view would have been definite. *The gist of the matter is that the point of view, whether stationary or movable, should be kept definitely in mind, and should be expressed in a way that will make it perfectly obvious to the reader.*

In exposition the importance of the point of view *in thought* is as great. Indeed, it often requires special care and the use of constant repetition and of words of reference to lead the reader safely to the end of the explanation or argument.

3. *Secure a good (i.e. an accurate) beginning* (see §146).

4. *Avoid digressions.* Study the effect of digressions in the exercise on page 125.

EXERCISE

I

Give the central idea and the point of view in each of the following selections:

1. "The Voyage," by Irving.
2. "Fido's Little Friend," by Eugene Field.
3. "A Child's Dream of a Star," by Dickens.

From the painting by Guido Reni.

AURORA

II

Write a theme of about four hundred words to describe Guido Reni's *Aurora* pictured on the preceding page. Work from an outline, and aim to secure unity of thought and expression.

SUGGESTIONS

1. What is the central idea conveyed by the picture, and what is the general impression you receive from it? What are the details?
2. What is the point of view of the artist?
3. What is the central figure? Why?
4. What relation do the minor figures bear to the central one?
5. Does the glimpse of the landscape seen at the right of the picture mar the unity? Why, or why not?

III

Write a theme on *one* of the following subjects, working from an outline, and following the directions for securing unity:

1. The Legend of William Tell.
2. The Story of Chatterton's Life.
3. Some subject assigned by the teacher.

II. COHERENCE

156. Coherence in the theme. Coherence in the theme demands that the material be logically and naturally arranged — that the sequence of ideas be perfectly clear. In a perfectly coherent theme the relation of the topics is so unmistakably obvious that even the careless reader cannot fail to get the writer's meaning.

157. Hindrances to coherence. Lack of coherence in the theme most often arises from one of two causes: (1) Lack of definiteness in the logical arrangement; or (2) Lack of connecting words and paragraphs to show the order and the relation of the parts.

158. Means of securing coherence in the theme. There are two important means of securing coherence in the theme.

1. *Seek definitely a natural and logical order of development.* The order of development, of course, varies with the subject, the method of treatment, and the individuality of the writer. The student is the creator of his own work, and should therefore be the chooser of his own order. Any one of the following three arrangements may often be used.

(1) The order may be chronological, as in a narration. In writing the life of Washington Irving, for instance, the order would be: (1) Boyhood, (2) Early education, (3) Manhood, (4) Later life, etc.

(2) In description, the order may be: (*a*) from central figure to details, or *vice versa;* (*b*) from things that are near at hand to those that are remote, or *vice versa;* (*c*) in accordance with some scheme growing out of the scene, — as in Victor Hugo's comparison of the field of Waterloo to a capital A, with the three generals and their forces at the apex and the two bases.

(3) In argument the order may be: (*a*) from known to unknown facts and principles; (*b*) from accepted facts and principles to those that are questioned.

2. *Use connecting words and sentences, and transitional paragraphs, to make the logical order evident.*

Section 163 is an example of a transitional paragraph, since it makes clear the logical connection between Chapter XI and the preceding chapters. The first sentence in Section 151 illustrates the use of connecting phrases in transitional sentences — the phrase, "of these essential qualities," connecting Section 150 with Section 151.

EXERCISE

I

Indicate the order of arrangement used in each of the following selections, point out connecting words and sentences which promote coherence, and suggest changes if they are needed:

Ex. 1. THE ICEBERGS

The bergs had wholly lost their chilly aspect, and, glittering in the blaze of the brilliant heavens, seemed, in the distance, like masses of burnished metal or solid flame. Near at hand there were huge blocks of Parian marble, inlaid with mammoth gems of pearl and opal.

One in particular exhibited the perfection of the grand. Its form was not unlike that of the Coliseum, and it lay so far away that half its weight was buried beneath the line of blood-red waters. The sun, slowly rolling along the horizon, passed behind it, and it seemed as if the old Roman ruin had taken fire. Nothing, indeed, but the pencil of the artist could depict the wonderful richness of this sparkling fragment of nature.

In the shadows of the bergs the water was a rich green, and nothing could be more soft and tender than the gradations of color made by the sea shoaling on the sloping tongue of a berg close beside us. The tint increased in intensity where the ice overhung the

water, and a deep cavern near by exhibited the solid color of the malachite mingled with the transparency of the emerald; while, in strange contrast, a broad streak of cobalt blue ran diagonally through its body.

ISAAC I. HAYES.

Ex. 2. TELLING THE GOOD NEWS

In yonder wooden steeple, which crowns the summit of that red brick state house, stands an old man with snow-white hair and sunburnt face. He is clad in humble attire, yet his eye gleams, as it is fixed on the ponderous outline of the bell suspended in the steeple there. By his side, gazing into his sunburnt face in wonder, stands a flaxen-haired boy with laughing eyes of summer blue. The old man ponders for a moment upon the strange words written upon the bell, then gathering the boy in his arms, he speaks: "Look here, my child. Will you do this old man a kindness? Then hasten down the stairs, and wait in the hall below till a man gives you a message for me; when he gives you that word, run out into the street and shout it up to me. Do you mind?" The boy sprang from the old man's arms and threaded his way down the dark stairs.

Many minutes passed. The old bell-keeper was alone. "Ah," groaned the old man, "he has forgotten me." As the word was upon his lips a merry, ringing laugh broke on his ear. And there, among the crowd on the pavement, stood the blue-eyed boy, clapping his tiny hands while the breeze blew his flaxen hair all about his face, and, swelling his little chest, he raised himself on tiptoe and shouted the single word "Ring!"

Do you see that old man's eye fire? Do you see that arm so suddenly bared to the shoulder? Do you see that withered hand grasping the iron tongue of the bell? That old man is young again. His veins are filling with a new life. Backward and forward, with sturdy strokes he swings the tongue. The bell peals out; the crowds in the street hear it, and burst forth in one long shout. Old Delaware hears it, and gives it back on the cheers of her thousand sailors. The city hears it, and starts up, from desk and workshop, as if an earthquake had spoken.

GEORGE LIPPARD'S "Washington and his Generals."

Ex. 3. The Nature of Real Study

Curiosity is a passion very favorable to the love of study, and a passion very susceptible of increase by cultivation. Sound travels so many feet in a second, and light travels so many feet in a second. Nothing more probable; but you do not care how light and sound travel. Very likely; but make yourself care; get up, shake yourself well, pretend to care, make believe to care, and very soon you will care, and care so much that you will sit for hours thinking about light and sound, and be extremely angry with any one who interrupts you in your pursuits; and tolerate no other conversation but about light and sound; and catch yourself plaguing everybody to death who approaches you, with the discussion of these subjects.

I am sure that a man ought to read as he would grasp a nettle: do it lightly, and you get molested; grasp it with all your strength, and you feel none of its asperities. There is nothing so horrible as languid study, when you sit looking at the clock, wishing the time was over, or that somebody would call on you and put you out of your misery. The only way to read with any efficacy is to read so heartily that dinner-time comes two hours before you expected it.

To sit with your Livy before you, and hear the geese cackling that saved the Capitol; and to see with your own eyes the Carthaginian sutlers gathering up the rings of the Roman knights after the battle of Cannæ, and heaping them into bushels; and to be so intimately present at the actions you are reading of that when anybody knocks at the door it will take you two or three seconds to determine whether you are in your own study, or in the plains of Lombardy, looking at Hannibal's weather-beaten face, and admiring the splendor of his single eye, — this is the only kind of study that is not tiresome; and almost the only kind which is not useless; this is the knowledge which gets into the system, and which a man carries about and uses like his limbs, without perceiving that it is extraneous, weighty, or inconvenient.

Sydney Smith.

II

Show how coherence is made evident in the following selections:

1. *Jim's Adventure with Israel Hands*, on pages 168–169.
2. Hawthorne's "The Great Stone Face."
3. Irving's "Westminster Abbey."

III

Rewrite the following description, omitting and adding details to secure the greatest possible unity and coherence:

THE SETTING SUN

It was half-past seven of a summer evening, and the sun was nearing the horizon. High up in the zenith two little black clouds drifted rapidly toward the west. Bright golden rays shot in all directions from the glowing ball of fire just touching the ocean. Over in the east the purple thunder-clouds were lighted up by a strange red glow, resembling fire. Around the sun and across its face were layers of cloud of as many different colors as a rainbow.

IV

Revise the theme written in Exercise III on page 212 to secure as great coherence as possible.

III. EMPHASIS

159. Emphasis in the theme. Emphasis in the theme demands that the important topics be given their proper proportion, and that, whenever possible, they be placed so as to attract attention. The most important positions in the theme are the beginning and the end. In his efforts to arrange his material with regard to proportion, the student should not forget that he is the creator of his

own work and that he is free, therefore, to decide upon what is important and what is not, what idea to develop most fully and what to reserve for an emphatic ending.

160. Chief hindrances to emphasis in the theme. The student must guard against two faults: (1) Lack of proportion, and (2) A weak and ineffective beginning or ending.

161. Chief means of securing emphasis. Three means of securing emphasis are especially to be observed.

1. *Weigh carefully the relative values of ideas and give them space according to their importance.* The writer should consider not only the intrinsic worth of a given idea, but also its relative value as compared with the other ideas in the theme. An idea which is important enough to be given a whole paragraph in a theme of five hundred words may be inappropriate and out of proportion if written as a separate paragraph in a theme of one hundred and fifty words.

2. *Arrange the most important ideas so as to occupy important places, — the beginning or the ending.* Although these two parts of the theme are short as compared with the main body which contains the development, yet they are of great importance; for they make the first and the last impressions, which naturally remain longest in the reader's mind.

3. *Employ the climax.* This subject of the climax is more fully treated in Section 317, which may well be studied at this point. To introduce a climax for the sake of concealing the writer's lack of ideas when there is no real need for such emphasis is a cheap device of the sensational writer. On the other hand, an appropriate climax is always effective.

EXERCISE

I

Show how proportion and climax are used in each of the following selections:

1. *The Death of Colonel Newcome* in the last chapter of Thackeray's "The Newcomes."
2. *The Combat between Richard I and Saladin* in Scott's "Talisman."
3. *Sydney Carton's Sacrifice,* on pages 172–174.

II

Write a theme on one of the following subjects, being especially careful to observe a just proportion, and to have a good beginning and ending:

1. The Defense of Socrates before his Judges.
2. The Heroism of Father Damien.
3. A Successful Undertaking.
4. A Narrow Escape.
5. An Unknown Heroine.

III

Bring to class from your own reading one description, one narration, and one exposition (see § 250) which you think employ *all* the means stated for securing emphasis. Be prepared to explain how it is done.

SUMMARY

162. The essential qualities of the theme are: (1) Unity, which has to do with the choice of material; (2) Coherence, which has to do with arrangement with a view to clearness; (3) Emphasis, which has to do with arrangement with a view to proportion.

The fundamental character of unity is illustrated by its prominence in nature and art. Unity in the theme is the quality which results from the proper development of one, and only one, central idea. The chief hindrances to unity in the theme are: digressions, a shifting of the point of view, and hazy, uncertain beginning. The important means of securing unity are to keep definitely in mind the central thought; to determine upon the point of view, and to hold firmly to it; to secure a good (*i.e.* an accurate) beginning; and to avoid digressions.

Coherence in the theme demands that the material be logically and naturally arranged — that the sequence of ideas be perfectly clear. The chief hindrances to coherence in the theme are: a lack of definiteness in the logical arrangement, and a lack of connecting words and paragraphs to show the order and the relation of the parts. The chief means of securing coherence in the theme are to seek definitely a natural and logical order of development, and to use connecting words and sentences, and transitional paragraphs to make the meaning clear. The order of development may be chronological, as in narration. It may proceed, as in description, from a central figure to details, or *vice versa;* from things near at hand to those that are remote, or *vice versa;* or in accordance with some scheme growing out of the scene. In argument the order may be from known to unknown facts and principles, or from accepted facts and principles to those that are yet to be proved.

Emphasis in the theme demands that the important topics be given their proper proportion, and that, whenever possible, they be placed so as to attract attention. The

chief hindrances to emphasis in the theme are : lack of proportion, a weak beginning, and a weak ending. The chief means of securing emphasis in the theme are to weigh carefully the relative values of ideas and give them space according to their importance ; to arrange important ideas or points so as to occupy important places, the beginning and the ending ; and to employ a climax whenever it is natural and effective.

Start here

Part III

CHAPTER XI

THE PARAGRAPH

Language is the picture and counterpart of thought.
Mark Hopkins.

I. INTRODUCTION

163. Value of detailed study of the paragraph. The student has doubtless proved, to some degree at least, the value of giving special attention to the important principles of the theme as a whole. The paragraph is a sort of composition on a small scale, and it may naturally be expected that a detailed study of paragraph structure will supplement the study of the theme, in addition to giving the student a comprehensive grasp of the problems peculiar to the paragraph itself. Many writers, in fact, insist that a constant practice in writing paragraphs is the surest and most economical way of acquiring the ability to write excellent themes.

164. Definition of the paragraph. *The paragraph is a group of related sentences which develop a single topic.* Since, as has been said, it is a composition on a small scale, whatever principles apply to the theme will usually apply also to the paragraph. This fact will be seen in a study of essential qualities, which in both cases are unity, coherence, and emphasis.

Clear and logical thought on any subject tends to resolve itself into groups of related ideas, which when expressed in sentences arrange themselves in paragraphs. The chief purpose of the paragraph is to make the thoughts expressed in the theme stand out with definiteness in their logical relation. Although the paragraph is far from being primarily a device for pleasing the reader's eye and resting his brain, yet it may also do both of these things.

165. Kinds of paragraphs. The paragraph may be studied as a complete composition in miniature, or as one of several paragraphs that make up a long theme. In either case it is a unit of writing.

A large class of subjects, such as simple descriptions, brief narratives, and condensed expositions, admit of complete treatment in a single paragraph. A single paragraph which gives an adequate treatment of any subject, or phase of a subject, may be called an *isolated* paragraph. *Related* paragraphs are the parts into which a theme may naturally be divided.

166. Length of paragraphs. The length of the paragraph is determined largely by two things: *the number of topics* and *the length of the theme.*

Generally, a single important topic requires a paragraph to itself, and the length of such a paragraph depends on the importance of the topic. When the subject is a complex one, the group of related ideas to be combined in one paragraph may be large; in this case care must be taken to keep the paragraph from becoming involved.

Although the length of the paragraphs depends chiefly upon the topics, the writer must take into account also

the length of the theme. For instance, in a sketch of the life of Washington Irving, the topics discussed may be: (1) Boyhood, (2) Education, (3) Early work, (4) Later writings. If the theme is but one hundred and fifty words in length, all the material may properly be put into one paragraph. If, however, the theme is eight hundred words long, four paragraphs of varying length will be necessary.

No hard and fast rule can be laid down for the length of the paragraph. The student should again remember that he is the creator of his own written work and that he must decide the length of his paragraphs in accordance with his own development of the thought. Well-constructed long paragraphs tend to give weight and dignity, while short ones show rapidity and vivacity. Short paragraphs are common in rapid narration. In conversation, a separate paragraph is commonly used to indicate each change of speaker.

167. Essentials of the paragraph. Like the theme, every paragraph — whether isolated or related — should possess these three qualities: (1) Unity, which has to do with the choice of material; (2) Coherence, which has to do with arrangement with a view to clearness; and (3) Emphasis, which has to do with arrangement with a view to proportion.

II. UNITY

168. Unity in the paragraph. Unity in the paragraph requires that all the sentences composing the paragraph shall bear directly on the central thought of that paragraph. If the group of sentences contains a single sentence

which does not contribute its share of meaning toward the object for which the group was written, unity is violated and the group is in no true sense a paragraph.

169. Hindrances to unity in the paragraph. The most important hindrances to unity in the paragraph are: (1) Digressions; (2) Shifting the point of view; (3) Making a hazy, uncertain beginning.

170. Means of securing unity in the paragraph. The chief means of securing unity in the paragraph are the same as those given in the discussion of the theme: (1) Keeping definitely in mind the central thought or idea, which is expressed in the topic-sentence (see § 178); (2) Determining upon the point of view and holding firmly to it; (3) Securing an accurate beginning; and (4) Avoiding digressions.

Study each of the following paragraphs to find the central thought and the point of view, as well as to note the nature and value of each beginning.

Ex. 1. [Central idea.] Personal appearance of Francis Drake.

Who is that short, sturdy, plainly dressed man who stands with legs a little apart and hands behind his back, looking up with keen gray eyes into the face of each speaker? His cap is in his hands, so you can see the bullet head of crisp brown hair and the wrinkled forehead, as well as the high cheek-bones, the short, square face, the broad temples, the thick lips which are yet as firm as granite. A coarse plebeian stamp of man; yet the whole figure and attitude are that of boundless determination, self-possession, energy; and when at last he speaks a few blunt words, all eyes are turned respectfully upon him, — for his name is Francis Drake.

CHARLES KINGSLEY.

Ex. 2. [Central idea.] Danger of false consistency.

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with the shadow on the wall. Speak what you think now in hard words, and to-morrow speak what to-morrow thinks in hard words again, though it contradicts everything you said to-day. — "Ah, so you shall be sure to be misunderstood." — "Is it so bad, then, to be misunderstood?" Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be Great is to be misunderstood.

EMERSON'S "Self-Reliance."

EXERCISE

I

Bring to class from your reading three paragraphs in which the principle of unity is illustrated. Be prepared to show that they keep strictly to the central thought and the point of view, furnish a good beginning, and avoid digressions.

II

Criticise the following paragraphs, changing them wherever it is necessary to make them comply with the requirements of unity:

1. Caleb and his daughter were at work together in their usual working-room, which served them for their ordinary living-room as well, and a strange place it was. There were houses in it, finished and unfinished, for Dolls of all stations in life — suburban tenements for Dolls of moderate means; kitchens and single apartments for Dolls of the lower classes; Town residences for Dolls of high estate. There were various other samples of his handicraft, beside Dolls, in Caleb Plummer's room. There were Noah's Arks, in which the

Birds and Beasts were an uncommonly tight fit, I assure you; though they could be crammed in, anyhow, at the roof, and rattled and shaken into the smallest compass. There were scores of melancholy little carts which, when the wheels went round, performed most doleful music; many small fiddles, drums, and other instruments of torture; no end of cannon, shields, swords, spears, and guns. There were little tumblers in red breeches, incessantly swarming up high obstacles of red tape, and coming down, head first, on the other side; and there were innumerable old gentlemen of respectable, not to say venerable appearance, insanely flying over horizontal pegs, inserted for the purpose in their own street doors. There were beasts of all sorts; horses, in particular, of every breed, from the spotted barrel on four legs, with a small tippet for a mane, to the thoroughbred rocker on his highest mettle.

DICKENS' "The Cricket on the Hearth."

2. There are some persons who are so fortunate as to be unable to tell when they formed the habit of reading; who find it a constant and ever-increasing advantage and pleasure, their whole lives long; and who will not lay it down so long as they live. There are women and men in the world whose youth and whose old age are so bound up in the reading habit that, if questioned as to its first inception and probable end, they could only reply, like Dimplechin and Grizzled-face, in Mr. Stedman's pretty poem of *Toujours Amour:* "Ask some younger lass than I"; "Ask some older sage than I." Happy are those whose early surroundings thus permit them to form the reading habit unconsciously; whose parents and friends surround them with good books and periodicals; and whose time is so apportioned in childhood and youth as to permit them to give a fair share of it to reading, as well as to study in school, on the one hand, and physical labor on the other. It is plain that a great duty and responsibility thus rest upon parents, and guardians, and teachers of the young, at the very outset. It is theirs to furnish the books, and to stimulate and suggest, in every wise way, the best methods of reading.

CHARLES F. RICHARDSON'S "The Reading Habit."

III

Write a paragraph on each of the following general topics, observing carefully the means of securing unity discussed in Section 170:

1. One Danger of Excessive Novel-Reading.
2. The Man in the Iron Mask.
3. America's National Song.
4. Our Debt to the Pilgrim Fathers.
5. Some Advantages of Manual Training.

IV

Paragraph the following bit of dialogue from Blackmore's "Lorna Doone":

Therefore I sat upright, with my little trident still in one hand, and was much afraid to speak to her, being conscious of my country brogue, lest she should cease to like me. But she clapped her hands, and made a trifling dance around my back, and came to me on the other side, as if I were a great plaything. "What is your name?" she said, as if she had every right to ask me; "and how did you come here, and what are these wet things in this great bag?" "You had better let them alone," I said; "they are loaches for my mother. But I will give you some, if you like." "Dear me, how much you think of them! Why, they are only fish. But your feet are bleeding! Oh, I must tie them up for you. And no shoes or stockings! Is your mother very poor, poor boy?" "No," I said, being vexed at this; "we are rich enough to buy all this great meadow, if we choose; and here my shoes and stockings are." "Why, they are quite as wet as your feet; and I cannot bear to see your feet. Oh, please to let me manage them; I will do it very softly." "Oh, I don't think much of that," I replied; "I shall put some goose-grease to them. But how you are looking at me! I never saw any one like you before. My name is John Ridd. What is your name?" "Lorna Doone," she answered in a low voice, as if afraid of it, and hanging her head so that I could see only her forehead and eyelashes; "if you please, my name is Lorna Doone; and I thought you must have known it."

III. COHERENCE

171. Coherence in the paragraph. Coherence in the paragraph requires that the material shall be so arranged as to make the meaning unmistakably clear. It differs from coherence in the theme only in having to do with sentences instead of paragraphs.

172. Hindrances to coherence in the paragraph. These are the same as the hindrances to coherence in the theme: (1) Lack of definiteness in the logical arrangement, and (2) Lack of connecting words and phrases to show the relation of the parts.

173. Means of securing coherence in the paragraph.

1. *Seek definitely a natural and logical order of development of the topic-sentence.* For a full treatment of the most common means of development, see Chapter XII.

2. *Wherever they are needed to make the meaning clear, use connecting words and phrases.* Study one of your own themes and you will see that words like *so, therefore, hence, notwithstanding, in the former case*, and many similar expressions are used, like sign-boards, to point the way to the connecting road. Where the thought is eminently simple, you should of course avoid using too many words of reference.

Study the following paragraphs to find the order of development, and the connecting words and phrases.

Ex. 1. He had plenty to do through the next hour. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one, and made her lift her blue eyes with a wide, quiet

gaze at Silas, as he put the spoon into her mouth. Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her, lest she should fall against anything that would hurt her. But she only fell in a sitting posture on the ground, and began to pull at her boots, looking up at him with a crying face as if the boots hurt her. He took her on his knee again, but it was some time before it occurred to Silas' dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles. He got them off with difficulty, and baby was at once happily occupied with the primary mystery of her own toes, inviting Silas, with much chuckling, to consider the mystery, too. But the wet boots had at last suggested to Silas that the child had been walking on the snow, and this roused him from his entire oblivion of any ordinary means by which it could have entered or been brought into his house. Under the promptings of this new idea, and without waiting to form conjectures, he raised the child in his arms and went to the door. As soon as he had opened it there was the cry of "mammy" again, which Silas had not heard since the child's first hungry waking. Bending forward, he could just discern the marks made by the little feet on the virgin snow, and he followed their track to the furze bushes. "Mammy!" the little one cried again and again, stretching itself forward so as almost to escape from Silas' arms, before he himself was aware that there was something more than the bush before him — that there was a human body, with the head sunk low in the furze, and half covered with the shaken snow. GEORGE ELIOT'S "Silas Marner."

Ex. 2. I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their friendliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away

the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the churchyard as a citizen does upon the 'Change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

ADDISON'S "The Country Sabbath."

EXERCISE

I

Bring to class from your reading three paragraphs in which coherence is obvious. Be prepared to show what logical order is followed, and what connecting words and phrases are used.

II

Criticise the following paragraphs with reference to coherence, pointing out the appropriateness of the order of development, and showing why other connecting words and phrases are not needed:

1. The third of July was the most terrible morning to Louis. Before he was up, and while his mother was by his bedside, some officers came into the room with an order from the Convention that Louis should be taken from his family and kept in the most secure room in the Temple. If the Queen could have commanded herself so far as to obey at once, and let him go quietly, the unhappy boy might have been less terrified than he was. But this was hardly to be expected. These repeated cruelties had worn out her spirit, and she now made a frantic resistance. For a whole hour she kept off the officers from his bed, and her lamentations were dreadful to hear; so that the terrified boy not only wept, but uttered cries. His aunt and sister, though in tears, commanded themselves so far as to dress him, and thus show that they intended no vain opposition. The officers were made angry by the delay in obeying orders

of which they were only the bearers. They did all they could in assuring the Queen that no danger to the boy's life was to be feared, and in promising to convey to the authorities her request that she might see him at meal times, at least. Then they carried him off, crying bitterly. He never again saw his mother, though she saw him by stealth.

HARRIET MARTINEAU'S "The Peasant and the Prince."

2. Timon, a lord of Athens, in the enjoyment of his princely fortune, affected a humor of liberality which knew no limit. His almost infinite wealth could not flow in so fast, but he poured it out faster upon all sorts and degrees of people. Not the poor only tasted of his bounty, but great lords did not disdain to rank themselves among his dependents and followers. His table was resorted to by all the luxurious feasters, and his house was open to all comers and goers at Athens. His large wealth combined with his free and prodigal nature to subdue all hearts to his love; men of all minds and dispositions tendered their services to Lord Timon, from the glass-faced flatterer, whose face reflects as in a mirror the present humor of his patron, to the rough and unbending cynic, who, affecting a contempt of men's persons, and an indifference to worldly things, yet could not stand out against the gracious manners and munificent soul of Lord Timon, but would come (against his nature) to partake of his royal entertainments, and return most rich in his own estimation, if he had received a nod or a salutation from Timon.

CHARLES AND MARY LAMB'S "Tales from Shakespeare."

III

Write a paragraph on each of the following topics connected with your study of the college requirements in English:

1. Addison's Friendship with Steele.
2. "The Perverse Beautiful Widow."
3. The Lesson of Coleridge's "Ancient Mariner."
4. The Character of Dr. Primrose.
5. Portia's Suitors.

IV. EMPHASIS

174. Emphasis in the paragraph. Emphasis in the paragraph requires that the ideas be given their proper proportion and that the important sentences be placed at the beginning or the end. It differs from emphasis in the theme only in the amount of material to be considered.

175. Hindrances to emphasis in the paragraph. The chief hindrances to emphasis in the paragraph are: (1) Lack of proportion; (2) A weak beginning; and (3) A weak ending.

176. Chief means of securing emphasis in the paragraph. The means used in securing emphasis in the paragraph are the same as those used in securing emphasis in the theme. They are more fully discussed in Chapter XII.

1. *Weigh carefully the relative values of ideas and give them space according to their importance.* Details should be kept subordinate, and amplified only in proportion to their individual importance to the main idea. Overamplification and too great illustration of a simple statement will clearly be violations of proportion, and give a false and misleading effect.

2. *Develop the important idea expressed in the topic-sentence so as to govern the beginning and the ending of the paragraph* (see § 179).

3. *Arrange a climax* when the length and the nature of the paragraph warrant it (see § 317).

The following paragraphs fulfill the requirements of emphasis.

Ex. 1. I am well aware that in these days Hero-worship, the thing I call Hero-worship, professes to have gone out, and finally ceased. This, for reasons which it will be worth while sometime to inquire into, is an age that, as it were, denies the existence of great men; denies the desirableness of great men. Show our critics a great man, a Luther for example, they begin to what they call "account" for him; not to worship him, but take the dimensions of him, — and bring him out to be a little kind of man! He was the "creature of the Time," they say; the Time called him forth, the Time did everything, he nothing — but what we the little critic could have done too! This seems to me but melancholy work. The Time call forth? Alas, we have known Times *call* loudly enough for their great man; but not find him when they called! He was not there; Providence had not sent him; the Time, *calling* its loudest, had to go down to confusion and wreck because he would not come when called.

CARLYLE'S "Heroes and Hero-Worship."

Ex. 2. There is no great event in modern history, or, perhaps it may be said more broadly, none in all history, from its earliest records, less generally known, or more striking to the imagination, than the flight eastwards of a principal Tartar nation across the boundless steppes of Asia in the latter half of the last century. The *terminus a quo*[1] of this flight and the *terminus ad quem*[2] are equally magnificent — the mightiest of Christian thrones being the one, the mightiest of pagan the other; and the grandeur of these two terminal objects is harmoniously supported by the romantic circumstances of the flight. In the abruptness of its commencement and the fierce velocity of its execution we read an expression of the wild, barbaric character of the agents. In the unity of purpose connecting this myriad of wills, and in the blind but unerring aim at a mark so remote, there is something which recalls to the mind those almighty instincts that propel the migrations of the swallow or the life-withering marches of the locust. Then,

[1] The point of departure.
[2] The terminating point.

again, in the gloomy vengeance of Russia and her vast artillery, which hung upon the rear and the skirts of the fugitive vassals, we are reminded of Miltonic images — such, for instance, as that of the solitary hand pursuing through desert spaces and through ancient chaos a rebellious host, and overtaking with volleying thunders those who believed themselves already within the security of darkness and of distance.

DE QUINCEY'S "The Flight of a Tartar Tribe."

EXERCISE

I

Bring to class from your reading three paragraphs that embody the principles of emphasis. Be prepared to analyze them to prove the wisdom of your selection.

II

Criticise the following paragraphs with reference to proportion, character of beginning and ending, and use of climax:

1. The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the high Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civic pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshaled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal.

The junior baron present led the way, George Eliott, Lord Heathfield, recently ennobled for his memorable defense of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the house of Brunswick. There the Ambassadors of great Kings and Commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. (There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres,) and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labors in that dark and profound mine from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There too was she, the beautiful mother of a beautiful race, the Saint Cecilia whose delicate features, lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, criticised, and exchanged repartee, under the rich peacock-hangings of Mrs. Montague. And there the ladies whose lips, more

persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone round Georgiana, Duchess of Devonshire.

MACAULAY'S "Warren Hastings."

2. Burns first came upon the world as a prodigy; and was in that character entertained by it, in the usual fashion, with loud, vague, tumultuous wonder, speedily subsiding into censure and neglect; till his early and most mournful death again awakened an enthusiasm for him, which, especially as there was now nothing to be done, and much to be spoken, has prolonged itself even to our own time. It is true, the "nine days" have long since elapsed; and the very continuance of this clamour proves that Burns was no vulgar wonder. Accordingly, even in sober judgments, where, as years pass by, he has come to rest more and more exclusively on his own intrinsic merits, and may now be well-nigh shorn of that casual radiance, he appears not only as a true British poet, but as one of the most considerable British men of the eighteenth century. Let it not be objected that he did little. He did much, if we consider where and how. If the work performed was small, we must remember that he had his very materials to discover; for the metal he worked in lay hid under the desert moor, where no eye but his had guessed its existence; and we may almost say, that with his own hand he had to construct the tools for fashioning it. For he found himself in deepest obscurity, without help, without instruction, without model; or with models only of the meanest sort. An educated man stands, as it were, in the midst of a boundless arsenal and magazine, filled with all the weapons and engines which man's skill has been able to devise from the earliest time; and he works, accordingly, with a strength borrowed from all past ages. How different is *his* state who stands on the outside of that storehouse, and feels that its gates must be stormed, or remain forever shut against him! His means are the commonest and rudest; the mere work done is no measure of his strength. A dwarf behind his steam-engine may remove mountains; but no dwarf will hew them down with a pickaxe; and he must be a Titan that hurls them abroad with his arms.

CARLYLE'S "Essay on Burns."

III

Write a paragraph on each of the following topics, being careful to use the means for securing emphasis suggested in Section 176:

1. Lady Macbeth's Ruling Motive.
2. The Original of Scott's *Rebecca*.
3. Silas Marner's Discovery of the Loss of his Gold.
4. The Chief Cause of the Boxer Uprising.
5. An Unusual Means of Livelihood.

SUMMARY

177. The paragraph is a group of related sentences which develops a single topic. It is a unit of writing, whether it is an *isolated* paragraph, which is a composition in miniature, or one of the *related* paragraphs that make up a long theme.

The length of the paragraph depends on two things: the topics to be discussed, and the length of the theme, which modifies the amount of detail to be given on each topic.

Like the theme, the paragraph should possess unity, coherence, and emphasis.

Unity deals with the choice of material, and requires that the thought be focused on one central idea. The chief hindrances to unity in the paragraph are: digressions, a shifting of the point of view, and a bad or uncertain beginning. The important means of securing unity in the paragraph are to get definitely in mind the central thought, to select the point of view and hold firmly to it, to secure a good beginning, and to avoid digressions.

Coherence in the paragraph has to do with arrangement of the material with a view to clearness. The main hindrances to this clearness are : lack of definiteness in the logical arrangement, and lack of connecting words and phrases to show the relation of the parts. The chief means of securing it are to seek definitely a natural and logical order of developing the central idea as expressed in the topic-sentence, and to use connecting words and phrases to indicate the connection.

Emphasis in the paragraph has to do with the arrangement of the material with a view to proportion. The chief hindrances to emphasis in the paragraph are : lack of proportion, and a weak beginning or ending. The most important means of securing this quality are to weigh carefully the relative values of ideas, and give them space according to their importance; to arrange the important idea of the topic-sentence so as to govern the beginning and the ending; and to secure a climax of thought, if needed.

CHAPTER XII

DEVELOPMENT OF THE ISOLATED PARAGRAPH

Proper words in proper places.

SWIFT.

178. The topic-sentence. Since every paragraph is the development of a single topic, it must have a clearly defined central idea upon which every one of its sentences directly bears. This central idea is usually expressed definitely in one of the sentences of the paragraph, called the *topic-sentence.* The topic-sentence is generally most effective when short and striking. It may even be condensed into a phrase, as on page 243. If the central idea is not formally stated, it must be very clearly implied. Even if it is merely implied, the central idea should be so expressed by the writer that it can readily be named by the thoughtful reader. The vital importance of the topic-sentence to unity and coherence in the paragraph was made clear in Sections 170 and 173.

179. Position of the topic-sentence. The topic-sentence is often placed *first* in the paragraph, especially when a principle is illustrated, a general idea made clear by argument, or a formal proposition defended. It is placed first in the following examples.

Ex. 1. [Topic-sentence.] *What a peculiar power of fascination there was in him* (Charles Sumner) *as a public man!* It acted much

through his eloquence, but not through his eloquence alone. There was still another source from which that fascination sprung. Behind all he said and did there stood a grand manhood, which never failed to make itself felt. What a figure he was, with his tall and stalwart frame, his manly face, topped with his shaggy locks, his noble bearing, — the finest type of an American senatorship, the tallest oak of the forest!

CARL SCHURZ.

Ex. 2. [Topic-sentence.] *As a forensic orator, I know of no age, past or present, which can boast his* (Webster's) *superior.* He united the boldness and energy of the Grecian, and the grandeur and strength of the Roman, to an original, sublime simplicity, which neither Grecian nor Roman possessed. He did not deal in idle declamation and lofty expression; his ideas were not embalmed in rhetorical embellishments, nor buried in the superfluous tinselry of metaphor and trope. He clothed them for the occasion; and if the crisis demanded, they stood forth naked, in all their native majesty, armed with a power which would not bend to the fashion, but only stooped to conquer the reason.

CLARKE'S "Eulogy on Daniel Webster."

Sometimes it is desirable to place the topic-sentence *last*, instead of first, especially to secure a climax, or to state the central idea after the mind has been prepared for it by explanatory details. This position of the topic-sentence is shown in the following illustrations.

Ex. 1. The judge, who was a shrewd fellow, winked at the manifest iniquity of the decision; and when the court was dismissed, went privily and bought up all the pigs that could be had for love or money. In a few days his lordship's town-house was observed to be on fire. The thing took wing, and now there was nothing to be seen but fire in every direction. Fuel and pigs grew enormously dear all over the district. The insurance officers, one and all, shut up shop. People built slighter and slighter every day, until it was feared that the very science of architecture would in no long time be lost to the world. Thus this custom of firing houses continued, till in process

of time, says my manuscript, a sage arose, like our Locke, who made a discovery that the flesh of swine, or indeed of any other animal, might be cooked (*burnt*, as they called it), without the necessity of consuming a whole house to dress it. Then first began the rude form of a gridiron. Roasting by the string or spit came in a century or two later, I forget in whose dynasty. [Topic-sentence.] *By such slow degrees, concludes the manuscript, do the most useful and seemingly the most obvious arts make their way among mankind.*

LAMB'S "A Dissertation on Roast Pig."

Often for emphasis the topic-sentence is stated at the *beginning* of the paragraph, and *again* in different words at the *end*. This repetition tends to give clearness and polish, as will be seen in the following examples.

Ex. 1. [Topic-sentence.] *Yes, gentlemen, it is to your immediate self-interest, to your most familiar notions of prudence and policy, that I now appeal.* I say not to you now, as heretofore, beware how you give the world the first example of an assembled nation untrue to the public faith; I ask you not, as heretofore, what right you have to freedom, or what means of maintaining it, if, at your first step in administration, you outdo in baseness all the old and corrupt governments. I tell you that, unless you prevent this catastrophe, you will all be involved in the general ruin; [Topic-sentence] and that *you are yourselves the persons most deeply interested in making the sacrifices which the government demands of you.*

MIRABEAU'S "National Bankruptcy."

Ex. 2. [Topic-sentence.] *A heart that is full of goodness, that loves and pities, that yearns to invest the richest of its mercy in the souls of those that need it — how sweet a tongue hath such a heart!* A flute sounded in a wood, in the stillness of evening, and rising up among leaves that are not stirred by the moonlight above, or by those murmuring sounds beneath; a clock, that sighs at half hours, and at the full hours beats the silver bell so gently that we know not whence the sound comes, unless it falls through the air from heaven, with sounds

as sweet as dewdrops make, falling upon flowers; a bird whom perfumes have intoxicated, sleeping in a blossomed tree, so that it speaks in its sleep with a note so soft that sound and sleep strive together, and neither conquers, but the sound rocks itself upon the bosom of sleep, each charming the other; a brook that brings down the greeting of the mountains to the meadows, and sings a serenade all the way to the faces that watch themselves in its brightness; — these, and a hundred like figures, the imagination brings to liken thereunto [Condensed topic-sentence] *the charms of a tongue which love plays upon.*

HENRY WARD BEECHER'S "The Pen and the Tongue."

In many cases, especially in paragraphs of description or narration, the theme is *not stated positively in any part of the paragraph.* But if the writer has had a single topic clearly in mind throughout the writing, the reader can find it without trouble. In the first of the following illustrations the paragraph theme that is implied is "the threatening aspect of Vesuvius"; in the second, the paragraph theme is "the ludicrous appearance of the residents of Brook Farm."

Ex. 1. The cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and blind darkness of some narrow room. But in proportion as the blackness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivaled their varying and prodigal dyes. Now brightly blue as the most azure depth of a southern sky; now of a livid and snake-like green, darting restlessly to and fro as the folds of an enormous serpent; now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch, — then suddenly dying into a sickly paleness, like the ghost of their own life!

BULWER-LYTTON'S "The Last Days of Pompeii."

Ex. 2. Arcadians though we were, our costume bore no resemblance to the be-ribboned doublets, silk breeches and stockings, and slippers fastened with artificial roses, that distinguish the pastoral people of poetry and the stage. In outward show, I humbly concede, we looked rather like a gang of beggars, or banditti, than either a company of honest laboring men or a conclave of philosophers. Whatever might be our points of difference, we all of us seemed to have come to Blithedale with the one thrifty and laudable idea of wearing out our old clothes. Such garments as had an airing whenever we strode afield! Coats with high collars and with no collars, broad-skirted or swallowtailed, and with the waist at every point between the hip and armpit; pantaloons of a dozen successive epochs, and greatly defaced at the knees by the humiliations of the wearer before his lady-love; in short, we were a living epitome of defunct fashions, and the very raggedest presentment of men who had seen better days. It was gentility in tatters. We might have been sworn comrades to Falstaff's ragged regiment. Little skill as we boasted in other points of husbandry, every mother's son of us would have served admirably to stick up for a scarecrow.

HAWTHORNE'S "The Blithedale Romance."

180. Development of the topic-sentence. The topic-sentence needs development because the writer and his readers have had different experiences and must be put upon common ground. The writer must unfold the central idea in such a way that the reader may be able to interpret it by his own personal experience. The chief means of developing the topic-sentence are by repetition, by definition, by negation or contrast, by illustration, by details, by proof, and by application.

181. Repetition. When the subject treated in the paragraph is somewhat obscure, or for any reason needs emphasis, it may be repeated in other words immediately

after the topic-sentence, or sometimes later in the paragraph. The proper use of repetition is shown in the following paragraph.

Ex. [Topic-sentence.] *The people always conquer.* They always must conquer. Armies may be defeated, kings may be overthrown, and new dynasties imposed, by foreign arms, on an ignorant and slavish race, that care not in what language the covenant of their subjection runs, nor in whose name the deed of their barter and sale is made out. [Repetition.] But the people never invade ; and, *when they rise against the invader, are never subdued.* If they are driven from the plains, they fly to the mountains. Steep rocks and everlasting hills are their castles; the tangled, pathless thicket is their palisade, and God is their ally. Now he overwhelms the hosts of their enemies beneath his drifting mountains of sand; now he buries them beneath a falling atmosphere of polar snows; he lets loose his tempests on their fleets; he puts a folly into their counsels, a madness into the hearts of their leaders; and never gave, and never will give, a final triumph over a virtuous and gallant people, resolved to be free.

EDWARD EVERETT'S "The First Battles of the Revolution."

Young writers are apt to misuse repetition as a method of paragraph development. Great care must be taken that it does not become meaningless.

182. Definition. The topic-sentence is often too concise to express exactly the idea to be expounded. If this is true, it is necessary for the writer to define by restriction or enlargement the meaning of the topic-sentence. This method of development is most often used in formal exposition. The following quotations will illustrate its use.

Ex. 1. [Topic-sentence.] *It is well said, in every sense, that a man's religion is the chief fact with regard to him.* By religion I do not mean here the church creed which he professes, the articles of faith which he will sign, and, in words or otherwise, assert; not this

wholly, in many cases not this at all. We see men of all kinds of professed creeds attain to almost all degrees of worth or worthlessness under each or any of them. This is not what I call religion, this profession and assertion; which is often only a profession and assertion from the outworks of the man, from the mere argumentative region of him, if even so deep as that. [Definition.] *But the thing a man does practically believe (and this is often enough without asserting it even to himself, much less to others); the thing a man does practically lay to heart, and know for certain, concerning his vital relations to this mysterious Universe, and his duty and destiny there, that is in all cases the primary thing for him, and creatively determines all the rest.* That is his religion; or, it may be, his mere scepticism and no-religion; the manner it is in which he feels himself to be spiritually related to the Unseen World or No-World; and I say, if you tell me what that is, you tell me to a very great extent what the man is, what the kind of things he will do is.

CARLYLE'S "Lecture on the Hero as a Divinity."

Ex. 2. [Topic-sentence.] The chief use of any man to the world is the influence of his aspirations. [Definition.] *Not achievements alone can determine a man's value to us; but the vision of the ideal which he has and gives to us, in words, on canvas, in marble, in stately piles of architecture. It is that which a man suggests rather than that which he does that charms us most.*

SOLON LAUER'S "Life and Light from Above."

183. Contrast. The idea of the paragraph may sometimes be made clearer by presenting with it a negative or contrasting idea. It is sometimes a help toward seeing what a thing is to know what it is not. This is shown in the second and fourth sentences of the first quotation in Section 182. It is also illustrated in the following selection.

Ex. [Topic-sentence.] All these pleasures, then, and all these virtues, I repeat, you nationally despise. [Contrast by concession.]

You have, indeed, men among you who do not; by whose work, by whose strength, by whose life, by whose death, you live, and never thank them. Your wealth, your amusement, your pride, would all be alike impossible, but for those whom you scorn or forget. The policeman, who is walking up and down the black lane all night to watch the guilt you have created there, and may have his brains beaten out, and be maimed for life, at any moment, and never be thanked; the sailor wrestling with the sea's rage; the quiet student poring over his book or his vial; the common worker, without praise, and nearly without bread, fulfilling his task as your horses drag your carts, hopeless, and spurned of all, — these are the men by whom England lives. But they are not the nation; they are only the body and nervous force of it, acting still from old habit in a convulsive perseverance, while the mind is gone.

RUSKIN'S "Sesame and Lilies."

184. Illustration. Many thoughts require concrete illustration, in order to be clearly apprehended. The following paragraphs contain in each case a general statement developed in this way.

Ex. 1. [Topic-sentence.] Life is one and universal; its forms, many and individual. . . . [Illustration.] *As the ice upon the mountain, when the warm breath of the summer sun breathes upon it, melts, and divides into drops, each of which reflects an image of the sun; so life, in the smile of God's love, divides itself into separate forms, each bearing in it and reflecting an image of God's love.*

LONGFELLOW'S "Hyperion."

Ex. 2. [Topic-sentence.] What is the kingdom of God? Every kingdom has its exports, its products. [Illustration.] *Go down to the river here and you will find ships coming in with cotton; you know they come from America: you will find ships with tea; you know they are from China: ships with wool; you know they come from Australia: ships with sugar; you know they come from Java.* What comes from the kingdom of God? Again we must refer to our Guide-book. Turn to Romans, and we shall find what the kingdom of God is.

DRUMMOND'S "A Talk with Boys."

185. Details. One of the most common methods of paragraph development, especially in description, consists in giving the details of which the topic-sentence is the general statement. This method of development is shown in the following illustrations.

Ex. 1. [Topic-sentence.] The outward appearance of these two men formed scarce a stronger contrast than their look and demeanor. [Details.] *That of the serf, or bondsman, was sad and sullen; his aspect was bent on the ground with an appearance of deep dejection, which might be almost construed into apathy, had not the fire which occasionally sparkled in his red eye manifested that there slumbered, under the appearance of sullen despondency, a sense of oppression, and a disposition to resistance. The looks of Wamba, on the other hand, indicated, as usual with his class, a sort of vacant curiosity and fidgety impatience of any posture of repose, together with the utmost self-satisfaction respecting his own situation and the appearance which he made.*

Scott's "Ivanhoe."

Ex. 2. [Topic-sentence.] In England there was scarcely an amount of order and protection to justify much national boasting. [Details.] *Daring burglaries by armed men, and highway robberies, took place in the capital itself every night; families were publicly cautioned not to go out of town without removing their furniture to upholsterers' warehouses for security: the highwayman in the dark was a city tradesman in the light, and, being recognized and challenged by his fellow-tradesman whom he stopped in his character of "the Captain," gallantly shot him through the head and rode away; the mail was waylaid by seven robbers, and the guard shot three dead, and then got shot dead himself by the other four "in consequence of the failure of his ammunition"; after which the mail was robbed in peace; that magnificent potentate, the Lord Mayor of London, was made to stand and deliver on Turnham Green, by one highwayman, who despoiled the illustrious creature in sight of all his retinue; prisoners in London jails fought battles with their turnkeys, and the majesty of the law fired blunderbusses in among them, loaded with rounds of shot and ball; thieves snipped off diamond crosses from the*

necks of noble lords at Court drawing-rooms; musketeers went into St. Giles's, to search for contraband goods, and the mob fired on the musketeers, and the musketeers fired on the mob, and nobody thought any of these occurrences much out of the common way.

DICKENS' "A Tale of Two Cities."

186. Proof. Some topic-sentences require formal statements of proof. This is true in arguments and in some other forms of weighty exposition. The following illustrations show this method of paragraph development.

Ex. 1. [Topic-sentence.] The peace and good order of society were not promoted by this system. [Proof 1.] *Though private wars did not originate in the feudal customs, it is impossible to doubt that they were perpetuated by so convenient an institution, which indeed owed its universal establishment to no other cause.* [Proof 2.] *And as predominant habits of warfare are totally irreconcilable with those of industry, not merely by the immediate works of destruction which render its effort unavailing, but through that contempt of peaceful occupations which they produce, the feudal system must have been intrinsically adverse to the accumulation of wealth, and the improvement of those arts which mitigate the evils or abridge the labors of mankind.*

HALLAM'S "A View of the Middle Ages."

Ex. 2. [Topic-sentence.] Her [Elizabeth's] singular talents for government were founded equally on her temper and on her capacity. [Proof 1.] *Endowed with a great command over herself, she soon obtained an uncontrolled ascendant over her people; and while she merited all their esteem by her real virtues, she also engaged their affections by her pretended ones.* Few sovereigns of England succeeded to the throne in more difficult circumstances; and none ever conducted the government with such uniform success and felicity. [Proof 2.] *Though unacquainted with the practice of toleration, — the true secret for managing religious factions, — she preserved her people, by her superior prudence, from those confusions in which theological controversy had involved all the neighboring nations; and though her enemies were the*

most powerful princes of Europe, the most active, the most enterprising, the least scrupulous, she was able by her vigor to make deep impressions on their states; her own greatness meanwhile remained untouched and unimpaired.

HUME'S "History of England."

187. Application. When the truth of a topic-sentence may be assumed, the application of the truth to a particular case may directly follow, as in the following illustrations.

Ex. 1. [Topic-sentence.] "All true art is praise." . . . [Application.] *Fix . . . in your mind as the guiding principle of all right practical labor, and source of all healthful life-energy, — that your praise is to be the praise of something that you love. It may be only the praise of a shell or a stone; it may be the praise of a hero; it may be the praise of God: your rank as a living creature is determined by the height and breadth of your love; but, be you small or great, what healthy art is possible to you must be the expression of your true delight in a real thing, better than the art.*

RUSKIN'S "Laws of Fésole."

Ex. 2. [Topic-sentence.] Curiosity is no doubt an excellent quality. [Application.] *In a critic it is especially excellent. To want to know all about a thing, and not merely one man's account or version of it; to see all round it, or, at any rate, as far round as is possible; not to be lazy or indifferent, or easily put off, or scared away, — all this is really very excellent.*

BIRRELL'S "Truth-Hunting" in *Obiter Dicta.*

188. Other methods of paragraph development. The various methods of development already described are most useful in formal exposition. In other kinds of writing some combination of two or more of these methods is often used. In narration the only method of development is often that of natural sequence based on the order in which the events happened. While the student should practice each well-defined method of development until

he is thorough master of its use, yet he should use his own individuality in choosing the best method for his purpose. The paragraph which follows shows a combination of methods already described.

Ex. [Topic-sentence.] And the most notable quality of such books is their suggestiveness. [Illustration and Negation.] They bring their thought and give it to us, not as men bring their treasures to a warehouse, laying them down there upon the floor as on a foreign, unrelated substance, but as you bring the spark of fire to a pile of wood which has within it the power of burning and turning into fire. It is not the fullness of their hands which makes them welcome. [Definition.] It is the delicacy and discrimination of the finger which they lay upon some spring in us and by which they set some of our nature free.

PHILLIPS BROOKS in his Introduction to "Helps by the Way."

189. Use of introductory, transitional, and summarizing sentences. Besides the sentences which are used to develop the paragraph in one of the ways already described, there are in some paragraphs other sentences the uses of which are implied by their names.

Introductory sentences prepare the way for the topic-sentence. In many paragraphs the introductory idea is condensed into a phrase or clause. When it is used, the topic-sentence often occurs near the middle or end of the paragraph, as in the following example.

Ex. [Introductory sentences.] *Wordsworth has been in his grave for some thirty years, and certainly his lovers and admirers cannot flatter themselves that this great and steady light of glory as yet shines over him. He is not fully recognized at home; he is not recognized at all abroad.* [Topic-sentence.] Yet I firmly believe that the poetical performance of Wordsworth is, after that of Shakespeare and Milton, of which all

the world now recognizes the worth, undoubtedly the most considerable in our language from the Elizabethan Age to the present time. [Contrast.] Chaucer is anterior; and on other grounds, too, he cannot well be brought into the comparison. [Detail.] But taking the roll of our chief poetical names, besides Shakespeare and Milton, from the age of Elizabeth downwards, and going through it, — Spenser, Dryden, Pope, Gray, Goldsmith, Cowper, Burns, Coleridge, Scott, Campbell, Moore, Byron, Shelley, Keats (I mention those only who are dead), — I think it certain that Wordsworth's name deserves to stand, and will finally stand above them all. Several of the poets named have gifts and excellences which Wordsworth has not. [Topic-sentence repeated.] But taking the performance of each as a whole, I say that Wordsworth seems to me to have left a body of poetical work superior in power, in interest, in the qualities which give enduring freshness, to that which any one of the others has left.

MATTHEW ARNOLD'S Preface to "Wordsworth's Poems."

Transitional sentences should make plain the connection between the topics treated in adjacent paragraphs. The last sentence on page 223 is of this kind. Short summarizing sentences are sometimes needed, especially at the end of long and important paragraphs, to bring together, clustered about the central idea, the various modifications of that idea which the several sentences have shown. An example is the last sentence of Section 188, 4. A sentence summarizing the preceding paragraph is often effective also as an introductory sentence (see the example in § 183).

EXERCISE

I

Analyze the following paragraphs, pointing out the topic-sentences and all the means by which the topic-sentences have been developed:

1. But thou shalt live so beset, so hemmed in, so watched, by the vigilant guards I have placed around thee, that thou shalt not stir a foot against the Republic without my knowledge. There shall be eyes to detect thy slightest movement, and ears to catch thy wariest whisper. Thou shalt be seen and heard when thou dost not dream of a witness near. The darkness of night shall not cover thy treason; the walls of privacy shall not stifle its voice.

CICERO'S "Arraignment of Catiline."

2. To win and hold a friend, we are compelled to keep ourselves at his ideal point, and in turn our love makes on him the same appeal. All around the circle of our best beloved, it is this idealizing that gives to love its beauty, and its pain, and its mighty leverage on character, — its beauty, because that idealizing is the secret of love's glow; its pain, because that idealizing makes the constant peril of its vanishing; its leverage to uplift character, because this same idealizing is a constant challenge between every two, compelling each to be his best. "What is the secret of your life?" asked Mrs. Browning of Charles Kingsley. "Tell me that I may make mine beautiful too." He replied, "I had a friend."

WILLIAM CHANNING GANNETT.

3. Never since literature became a calling in England had it been a less gainful calling than at the time when Johnson took up his residence in London. In the preceding generation, a writer of eminent merit was sure to be munificently rewarded by the government. The least that he could expect was a pension or a sinecure place; and, if he showed any aptitude for politics, he might hope to be a member of parliament, a lord of the treasury, an ambassador, a secretary of state. It would be easy, on the other hand, to name several writers of the nineteenth century of whom the least successful has received forty thousand pounds from the booksellers. But Johnson entered on his vocation in the most dreary part of the dreary interval which separated two ages of prosperity. Literature had ceased to flourish under the patronage of the great, and not begun to flourish under the patronage of the public. One man of letters, indeed, Pope, had acquired by his pen what was then considered a handsome fortune,

and lived on a footing of equality with nobles and ministers of state. But this was a solitary exception. Even an author whose reputation was established, and whose works were popular; such an author as Thomson, whose "Seasons" were in every library; such an author as Fielding, whose "Paquin" had had a greater run than any drama since the "Beggars' Opera," was sometimes glad to obtain, by pawning his best coat, the means of dining on tripe at a cookshop underground, where he could wipe his hands, after his greasy meal, on the back of a Newfoundland dog. It is easy, therefore, to imagine what humiliations and privations must have awaited the novice who had still to earn a name. One of the publishers to whom Johnson applied for employment, measured with a scornful eye that athletic though uncouth frame and exclaimed, "You had better get a porter's knot and carry trunks." Nor was the advice bad; for a porter was likely to be as plentifully fed and as comfortably lodged as a poet.

MACAULAY'S "Essay on Johnson."

4. The second fruit of friendship is healthful and sovereign for the understanding as the first is for the affections. For friendship maketh indeed a fair day in the affections, from storm and tempests; but it maketh daylight in the understanding, out of darkness and confusion of thoughts. Neither is this to be understood only of faithful counsel, which a man receiveth from his friend; but before you come to that, certain it is that whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up, in the communicating and discoursing with another; he tosseth his thoughts more easily; he marshaleth them more orderly; he seeth how they look when they are turned into words; finally, he waxeth wiser than himself; and that more by an hour's discourse than by a day's meditation.* It was well said by Themistocles to the king of Persia, "That speech was like cloth of Arras opened and put abroad: whereby the imagery doth appear in figure; whereas in thoughts they lie but as in packs." Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel (they indeed are best), but, even without that, a man learneth of himself, and bringeth his own thoughts to light, and whetteth his

wits as against a stone, which itself cuts not. In a word, a man were better to relate himself to a statue or picture than to suffer his thoughts to pass in smother.

BACON'S "Essay on Friendship."

5. The human species, according to the best theory I can form of it, is composed of two distinct races, the men who borrow and the men who lend. To these original diversities may be reduced all those impertinent classifications of Gothic and Celtic tribes, white men, black men, red men. All the dwellers upon earth, "Parthians, and Medes, and Elamites," flock hither, and do naturally fall in with one or other of these primary distinctions. The infinite superiority of the former, which I choose to designate as the *great race*, is discernible in their figure, port, and a certain instinctive sovereignty. The latter are born degraded. "He shall serve his brethren." There is something in the air of one of this cast, lean and suspicious; contrasting with the open, trusting, generous manners of the other.

LAMB'S "Essays of Elia."

6. A people's literature is a criterion of a people's civilization. It embodies what is most enduring in thought, and records what is best worth remembering in deeds. A people may be conquered; it may lose its individuality; it may change its religion, government, its soil; but so long as its literature remains, its growth and development, its rise and fall, its character and genius, continue objects of interest and teach a lesson to all who wish to be instructed.

BROTHER AZARIAS' "Development of Old English Thought."

7. And Raveloe was a village where many of the old echoes lingered, undrowned by new voices. Not that it was one of those barren parishes lying on the outskirts of civilization, inhabited by meagre sheep and thinly scattered shepherds; on the contrary, it lay in the rich central plain of what we are pleased to call Merry England, and held farms, which, speaking from a spiritual point of view, paid highly desirable tithes. But it was nestled in a snug, well-wooded hollow, quite an hour's journey on horseback from any turnpike, where it was never reached by the vibrations of the coach-horn,

or of public opinion. It was an important-looking village, with a fine old church and large churchyard in the heart of it, and two or three large brick and stone homesteads, with well-walled orchards and ornamental weathercocks, standing close upon the road, and lifting more imposing fronts than the rectory, which peeped from among the trees on the other side of the churchyard; — a village which showed at once the summits of its social life, and told the practiced eye that there was no great park and manor-house in the vicinity, but that there were several chiefs in Raveloe who could farm badly quite at their ease, drawing enough money from their bad farming, in those war times, to live in a rollicking fashion, and keep a jolly Christmas, Whitsun, and Eastertide.

GEORGE ELIOT'S "Silas Marner."

8. He was undoubtedly one of the most popular men of his time; and much of this popularity he owed, we believe, to that very timidity which his friends lamented. That timidity often prevented him from exhibiting his talents to the best advantage. But it propitiated Nemesis. It averted that envy which would otherwise have been excited by a fame so splendid, and by so rapid an elevation. No man is so great a favorite with the public as he who is at once an object of admiration, of respect, and of pity; and such were the feelings which Addison inspired. Those who enjoyed the privilege of hearing his familiar conversation declared with one voice that it was superior even to his writings. The brilliant Mary Montagu said that she had known all the wits, and that Addison was the best company in the world. The malignant Pope was forced to own that there was a charm in Addison's talk which could be found nowhere else. Swift, when burning with animosity against the Whigs, could not but confess to Stella that, after all, he had never known any associate so agreeable as Addison. Steele, an excellent judge of lively conversation, said that the conversation of Addison was at once the most polite and the most mirthful that could be imagined; that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus, but Addison alone. Young, an excellent judge of serious conversation, said, that when Addison was at his ease he went on in a noble strain

of thought and language, so as to chain the attention of every hearer. Nor were Addison's great colloquial powers more admirable than the courtesy and softness of heart which appeared in his conversation.

MACAULAY'S "Essay on Addison."

9. Seek out "acceptable words"; and as ye seek them turn to our English stores. Seeking to be rich in speech, you will find that in the broad ocean of our English literature there are pearls of great price, our potent English words; words that are wizards more mighty than the old Scotch magician; words that are pictures bright and moving with all the coloring and circumstances of life; words that go down the century like battle cries; words that sob like litanies, sing like larks, sigh like zephyrs, shout like seas. Seek amid our exhaustless stores and you will find words that flash like the stars of the frosty skies, or are melting and tender like Love's tear-filled eyes; words that are fresh and crisp like the mountain breeze in autumn, or are mellow and rich as an old painting; words that are sharp, unbending, and precise like Alpine needle-points, or are heavy and rugged like great nuggets of gold; words that are glittering and gay like imperial gems, or are chaste and refined like the face of a Muse. Search and ye shall find words that crush like the battle-axe of Richard, or cut like the scimitar of Saladin; words that sting like a serpent's fangs, or soothe like a mother's kiss; words that can unveil the nether depths of Hell, or point out the heavenly heights of purity and peace; words that can recall a Judas; words that reveal the Christ.

JOHN S. MCINTOSH'S "The Potency of English Words."

10. What are the great faults of conversation? Want of ideas, want of words, want of manners are the principal ones, I suppose you think. I don't doubt it, but I will tell you what I have found spoil more good talks than anything else; long arguments on special points between people who differ on the fundamental principles on which these points depend. No men can have satisfactory relations with each other until they have agreed on certain *ultimata* of belief not to be disturbed in ordinary conversation, and unless they have sense enough to trace the secondary questions depending upon these

ultimate beliefs to their source. In short, just as a written constitution is essential to the best social order, so a code of finalities is a necessary condition of profitable talk between two persons. Talking is like playing on the harp; there is as much in laying the hand on the strings to stop their vibrations as in twanging them to bring out their music.

HOLMES' "The Autocrat of the Breakfast-Table."

II

Bring to class a paragraph in which the topic-sentence is developed by each of the following means:

1. Repetition.
2. Definition.
3. Proofs.
4. A combination of several methods.

III

Develop by use of details a paragraph on each of the following subjects:

1. A description of a place to give the effect of beauty.
2. A character sketch of some person.
3. An anecdote of some celebrity.

IV

Write paragraphs developing the topic-sentences by each of the following methods:

1. Contrast.
2. Explanation or illustration.

V

Write a paragraph from each of the following topic-sentences, using introductory, transitional, and summarizing sentences if needed:

1. The conquest of the Philippines was (or was not) an expedient political measure.

2. Nature is most lovely in the springtime.

3. The North-American Indian has been shamefully treated by the United States Government.

4. A sense of the ludicrous is essential to greatness.

5. Historic buildings should be owned and preserved by the government.

SUMMARY

190. The central idea of a paragraph is usually expressed in one of the sentences of the paragraph, called the topic-sentence. This is generally most effective when short and striking, and may even be condensed into a phrase.

The topic-sentence is often placed first in the paragraph, especially when a principle is to be illustrated, a general idea made clear by argument, or a formal proposition defended; it is sometimes placed last to secure a climax, or to separate the central idea after the mind has been prepared for it by the use of explanatory details; it is sometimes placed first and then repeated at the end for emphasis or to give finish to a carefully elaborated thought; or it may be implied only, but in so clear a manner that the thoughtful reader will have no difficulty in knowing what it is intended to be.

The chief means of developing the topic-sentence are by repetition, definition, negation or contrast, illustration, details, proof, and application. The writer should show his own individuality by his combination of these methods of development, or by his use of any other method that is adapted to his purpose.

Besides the sentences which are used to develop the paragraph in the ways just mentioned, some paragraphs contain introductory, transitional, or summarizing sentences: the first, to prepare the way for the topic-sentence; the second, to prevent the bringing of new and important ideas too closely together; the third, to bring together, clustered about the central idea, the various modifications of that idea which the several sentences have shown.

CHAPTER XIII

RELATED PARAGRAPHS

We should manage our thoughts as shepherds do their flowers in making a garland; first select the choicest, and then dispose them in the most proper places, that every one may reflect a part of its color and brightness on the next. — COLERIDGE.

191. Importance of the study of related paragraphs. The length of the paragraph, the essential qualities, and, in a general way, the kinds of paragraphs that enter into a theme have been discussed in the preceding chapters. So many students, however, have difficulty in grouping, dividing, and arranging the paragraphs of the longer theme, that it will be found helpful to give special attention to the subject of related paragraphs.

192. Kinds of related paragraphs. In connected writing, introductory and concluding paragraphs, transitional paragraphs, and amplifying paragraphs may be used.

193. Introductory and concluding paragraphs. It will be well for the student at this point to review the discussion of this subject found in Sections 146–148. These paragraphs are often not needed at all, especially in description and narration. When used they should commonly be brief and always to the point.

The object of the introductory paragraph is to state clearly the subject to be treated, or to give the author's

point of view, when the topic-sentence of the following paragraph is not sufficient to accomplish these ends.

The concluding paragraph should briefly sum up or emphasize the main thought of the theme. Sometimes, however, the summary is implied in the topic-sentence of the preceding paragraph. The first of the following examples is an introductory paragraph; the second, a concluding paragraph.

Ex. 1. I hope, Sir, that, notwithstanding the austerity of the Chair, your good nature will incline you to some degree of indulgence towards human frailty. You will not think it unnatural that those who have an object depending, which strongly engages their hopes and fears, should be somewhat inclined to superstition. As I came into the House, full of anxiety about the event of my motion, I found, to my infinite surprise, that the grand penal bill, by which we had passed sentence on the trade and sustenance of America, is to be returned to us from the other House. I do confess, I could not help looking on this event as a fortunate omen. I look upon it as a sort of providential favor; by which we are put once more in possession of our deliberative capacity, upon a business so very questionable in its nature, so very uncertain in its issue. By the return of this bill, which seemed to have taken its flight forever, we are at this very instant nearly as free to choose a plan for our American government as we were on the first day of the session. If, Sir, we incline to the side of conciliation, we are not at all embarrassed (unless we please to make ourselves so) by any incongruous mixture of coercion and restraint. We are therefore called upon, as it were, by a superior warning voice, again to attend to America; to attend to the whole of it together; and to review the subject with an unusual degree of care and calmness.

BURKE'S "Speech on Conciliation."

Ex. 2. We may thus sum up the result of our inquiries: among the great nations of primitive antiquity who stood the nearest, or at

least very near, to the source of sacred tradition — the word of primitive revelation — the Chinese hold a very distinguished place; and many passages in their primitive history, many remarkable vestiges of eternal truth — the heritage of old thoughts — to be found in their ancient classical works, prove the originally high eminence of this people. But at a very early period their science had taken a course completely erroneous, and even their language partly followed this direction, or at least assumed a very stiff and artificial character. Descending from one degree of political idolatry to a grade still lower, they have at last openly embraced a foreign superstition — a diabolic mimicry of Christianity, which emanated from India, has made Thibet its principal seat, prevails in China, and, widely diffused over the whole middle of Asia, reckons a greater number of followers than any other religion on the earth.

SCHLEGEL'S "Philosophy of History" (Chapter on the Chinese).

194. Transitional paragraphs. When transitional paragraphs are used they serve to make plain the logical connection between the main topics by linking the preceding paragraph with the following. They are usually short, unless it may be in cases where they are combined with amplification. The following example shows their use.

Ex. [Paragraph on the liberal attitude of England previously shown toward her colonies.]

[Transitional paragraph.] *Adhering, Sir, as I do, to this policy, as well as to the reasons I have just given, I think this new project of hedging-in population to be neither prudent nor practicable.*

[Paragraph on the topic-sentence, "To impoverish the colonies in general, and in particular to arrest the noble course of their marine enterprises, would be a more easy task."]

BURKE'S "Speech on Conciliation."

195. Amplifying paragraphs. Paragraphs of this kind are very common, and add much to the clearness and charm of writing. They enlarge and develop the thought of a

preceding paragraph which has been stated more concisely. They are seen in their perfection in argument and other formal exposition, but are also much needed in description and narration. The following illustration will suffice to show the use of such a paragraph.

Ex. [Paragraph treating of the *general* characteristics of the hens owned by the Pyncheons.]

[Amplifying paragraph.] *Chanticleer himself, though stalking on two stilt-like legs, with the dignity of interminable descent in all his gestures, was hardly bigger than an ordinary partridge; his two wives were about the size of quails; and as for the one chicken, it looked small enough to be still in the egg, and, at the same time, sufficiently old, withered, wizened, and experienced, to have been the founder of the antiquated race. Instead of being the youngest of the family, it rather seemed to have aggregated into itself the ages, not only of these living specimens of the breed, but of all its forefathers and foremothers, whose united excellences and oddities were squeezed into its little body. Its mother evidently regarded it as the one chicken in the world, and as necessary, in fact, to the world's continuance, or, at any rate, to the equilibrium of the present system of affairs, whether in church or state. No lesser sense of the infant fowl's importance could have justified, even in a mother's eyes, the perseverance with which she watched over its safety, ruffling her small person to twice its proper size, and flying into everybody's face that so much as looked toward her hopeful progeny. No lower estimate could have vindicated the indefatigable zeal with which she scratched, and her unscrupulousness in digging up the choicest flower or vegetable, for the sake of the fat earthworm at its root. Her nervous cluck, when the chicken happened to be hidden in the long grass or under the squash leaves; her gentle croak of satisfaction, while sure of it beneath her wing; her note of ill-concealed fear and obstreperous defiance, when she saw her arch-enemy, a neighbor's cat, on the top of a high fence — one or other of these sounds was to be heard at almost every moment of the day. By degrees the observer came to feel nearly as much interest in this chicken of illustrious race as the mother-hen did.*

HAWTHORNE'S "The House of the Seven Gables."

196. Use of related paragraphs in description. This subject has been already treated in Sections 92–97 and in Chapter VI. The following quotation illustrates a simple and common method of development in the case of description.

Ex. [Introductory paragraph.] We have two orders of animals to take some note of, which will illustrate this matter very sufficiently for us.

[Paragraph of general statement.] The two orders of animals are the serpent and the bird; the serpent, in which the breath, or spirit, is less than in any other creature, and the earth-power greatest; the bird, in which the breath, or spirit, is more full than in any other creature, and the earth-power least.

[Paragraph of amplification.] We will take the bird first. It is little more than a drift of the air, brought into form by plumes; the air is in all its quills, it breathes through its whole frame and flesh, and glows with air in its flying, like a blown flame; it rests upon the air, subdues it, surpasses it, outraces it; *is* the air, conscious of itself, conquering itself, ruling itself.

[Paragraph amplifying the *last* paragraph.] Also, into the throat of the bird is given the voice of the air. All that in the wind itself is weak, wild, useless in sweetness, is knit together in its song. As we may imagine the wild form of the cloud closed into the perfect form of the bird's wings, so the wild voice of the cloud into its ordered and commanded voice; unwearied, rippling through the clear heaven and its gladness, interpreting all intense passion through the soft spring nights, bursting into acclaim and rapture of choir at daybreak, or lisping and twittering among the boughs and hedges through heat of day, like little winds that only make the cowslip bells shake, and ruffle the petals of the wild rose.

[Paragraph amplifying paragraph 3, as the last paragraph did.] Also upon the plumes of the bird are put the colors of the air; on these the gold of the cloud, that cannot be gathered by any covetousness; the rubies of the clouds, that are not the price of Athena, but *are* Athena; the vermilion of the cloud-bar, and the flame of the cloud-crest, and the snow of the cloud, and its shadow, and the

melted blue of the deep wells of the sky — all these, seized by the creating spirit and woven by Athena herself into films and threads of plume; with wave on wave following and fading along breast, and throat, and opened wings, infinite as the dividing of the foam and the sifting of the sea-sand; — even the white down of the cloud seeming to flutter up between the stronger plumes, seen, but too soft for touch.

[Summarizing paragraph.] The Spirit of the Air is put into, and upon, this created form; and it becomes through twenty centuries the symbol of divine help, descending, as the fire, to speak, but as the dove, to bless.

RUSKIN'S "The Queen of the Air."

197. Use of related paragraphs in narration. This subject was discussed in Sections 98–99 and in Chapter VII. The following quotation should be carefully studied for the paragraph development shown.

Ex. [Introductory paragraph.] It was about this time that an incident took place, which, although it rests only on tradition in families of the name of Bruce, is rendered probable by the manners of the times.

After receiving the last unpleasing intelligence from Scotland, Bruce was lying one morning on his wretched bed, and deliberating with himself whether he had not better resign all thoughts of again attempting to obtain the Scottish crown, and dismissing his followers, transport himself and his brothers to the Holy Land, and spend the rest of his life in fighting against the Saracens. By this he thought, perhaps, he might deserve the forgiveness of Heaven for the great sin of stabbing Comyn in the church at Dumfries. But then, on the other hand, he thought it would be both criminal and cowardly to give up his attempts to restore freedom to Scotland, while there yet remained the least chance of his being successful.

While he was divided betwixt these reflections, and doubtful of what he should do, Bruce was looking upward to the roof of the cabin in which he lay; and his eye was attracted by a spider, which, hanging at the end of a long thread of its own spinning, was endeavoring, as is the fashion of that creature, to swing itself from one

beam in the roof to another, for the purpose of fixing the line on which it meant to stretch its web. The insect made the attempt again and again without success; and at length Bruce counted that it had tried to carry its point six times, and been as often unable to do so. It came into his head that he had himself fought just six battles against the English and their allies, and that the poor persevering spider was exactly in the same situation with himself, having made as many trials, and been as often disappointed in what it aimed at.

[Transitional and amplifying paragraph.] "Now," thought Bruce, "as I have no means of knowing what is best to be done, I will be guided by the luck which shall attend this spider. If the insect shall make another effort to fix its thread, and shall be successful, I will venture a seventh time to try my fortune in Scotland; but if the spider shall fail I will go to the wars in Palestine and never return to my native country more."

While Bruce was forming this resolution, the spider made another exertion with all the force it could muster, and fairly succeeded in fastening its thread to the beam which it had so often in vain attempted to reach. Bruce, seeing the success of the spider, resolved to try his own fortune; and as he had never before gained a victory, so he never afterward suffered any great check or defeat.

[Concluding paragraph.] I have often met with people of the name of Bruce so completely persuaded of the truth of this story that they would not on any account kill a spider; because it was that insect which had shown the example of perseverance and given a signal of good luck to their great namesake.

SCOTT'S "Tales of a Grandfather."

198. Use of related paragraphs in exposition. Related paragraphs in exposition usually show the relation of cause and effect, and are likely to have an introduction and a conclusion.

The following quotation shows the use of related paragraphs in exposition modified by narration.

Ex. [Introductory paragraph.] It is strange that I but dimly recollect the following morning; I fancy we must have gone to some sort of church or other; and certainly part of the day went in admiring the bow-windows projecting into the clean streets. None of us seemed to have thought the Alps would be visible without profane exertion in climbing hills. We dined at four, as usual, and the evening being entirely fine, went to walk, all of us — my father and mother and Mary and I.

[Amplifying paragraph.] We must have still spent some time in town-seeing, for it was drawing towards sunset when we got up to some sort of garden promenade — west of the town, I believe; and high above the Rhine, so as to command the open country across it to south and west. At which open country of low undulation, far into blue, — gazing as at one of our own distances from Malvern of Worcestershire, or Dorking of Kent, — suddenly — behold — beyond.

[Amplifying paragraph.] There was no thought in any of us for a moment of their being clouds. They were as clear as crystal, sharp on the pure horizon sky, and already tinged with rose by the sinking sun. Infinitely beyond all that we had ever dreamed, — the seen walls of lost Eden could not have been more beautiful to us; not more awful, round heaven, the walls of sacred Death.

[Amplifying paragraph.] It is not possible to imagine, in any time of the world, a more blessed entrance into life, for a child of such a temperament as mine. True, the temperament belonged to the age: a very few years, — within the hundred, — before that, no child could have been born to care for the mountains, or for the men that lived among them, in that way. Till Rousseau's time, there had been no "sentimental" love of nature; and till Scott's, no such apprehensive love of "all sorts and conditions of men," not in the soul merely, but in the flesh. St. Bernard of La Fontaine, looking out to Mont Blanc, with his child's eyes, sees above Mont Blanc the Madonna; St. Bernard of Talloires, not the Lake of Annecy but the dead between Martigny and Aosta. But for me, the Alps and their people were alike beautiful in their snow and their humanity; and I wanted, neither for them nor myself, sight of any throne in heaven but the rocks, or of any spirits in heaven but the clouds.

[Concluding paragraph.] Thus, in perfect health of life and fire of heart, not wanting to be anything but the boy I was, not wanting to have anything more than I had, knowing of sorrow only just so much as to make life serious to me, not enough to slacken in the least its sinews, and with so much of science mixed with feeling as to make the sight of the Alps not only the revelation of the beauty of the earth, but the opening of the first page of its volume, — I went down that evening from the garden-terrace of Schaff-hausen with my destiny fixed in all of it that was to be sacred and useful. To that terrace, and the shore of the lake of Geneva, my heart and faith return to this day, in every impulse that is yet nobly alive in them, and every thought that has in it help or peace.

RUSKIN'S "Præterita."

EXERCISE

I

Bring to class three selections in which no introductory paragraphs are needed.

II

Bring to class three selections in which brief concluding paragraphs are effectively used.

III

Write several related paragraphs on each of the following subjects, indicating in brackets before each paragraph the purpose of that paragraph:

1. A Barnyard Scene.
2. A Lumber Camp.
3. A Rolling Prairie.
4. A Cotton Field.
5. A Cranberry Bog.

IV

Write a paper on each of the following subjects, indicating in brackets before each paragraph the purpose of that paragraph:

1. A "Mardi Gras" Festival.
2. A Scene at the Stock Exchange.
3. A Duel in the Animal World.
4. A Day in Yellowstone Park.
5. Shooting the Rapids.

V

Write a paper on *one* of the following subjects, using, if possible, introductory, amplifying, transitional, and concluding paragraphs.

1. Secret Societies in High Schools and Academies should be Forbidden.
2. Monday is a More Desirable Holiday than Saturday.
3. Interscholastic Competition in Athletics is Desirable.

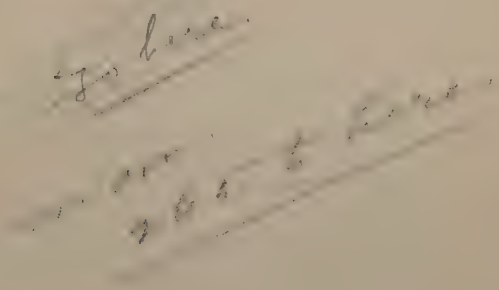
SUMMARY

199. Introductory and concluding paragraphs are often not needed at all, especially in description and narration. When used they should be brief and to the point. The object of introductory paragraphs is to state clearly the subject that is to be treated, or to give the author's point of view. The concluding paragraphs should sum up or emphasize the main thought of the related paragraphs.

Transitional paragraphs serve to make plain the logical connection between the main topics, by linking the preceding paragraph with the following one. They are short, unless combined with amplification.

Amplifying paragraphs enlarge and develop the thought of a preceding paragraph which has been more concisely stated. They are used in all forms of writing.

These distinct kinds of paragraphs are most clearly illustrated in exposition. Their modifications in description and narration are harder to classify, but no less important to study.



CHAPTER XIV

THE SENTENCE

The turn of a sentence has decided the fate of many a friendship, and for aught we know the fate of many a kingdom. — JEREMY BENTHAM.

200. Nature and purpose of the sentence. The sentence is the expression of a complete thought in words. It is the unit of study in grammar (see Chapter I), in that words have constructions only because of their relations in the sentence. It is also a unit of expression in all kinds of writing. The pupil who cannot express himself clearly and well in single sentences is not prepared to express himself well in single or related paragraphs. For this reason the sentence deserves detailed study.

201. Kinds of sentences. The grammatical classification of sentences was given on pages 41 and 42. For purposes of rhetorical classification, sentences are also divided according to their construction into periodic, loose, and balanced sentences.

1. *A periodic sentence* is one that holds the thought in suspense until the close of the sentence.

Ex. Having been wrecked on the coast of Jamaica, during one of his voyages, and reduced to the verge of starvation by the want of provisions which the natives refused to supply, *Columbus took advantage of their ignorance of astronomy.*

2. *A loose sentence* is so constructed that it may be brought to a close in two or more places and in each case make complete sense.

Ex. We made our way up the mountain, | riding in the shade of lofty birches, | occasionally crossing the path of some clear mountain stream, | but hearing no human voice | and seldom even the chirp of bird or insect.

3. *A balanced sentence* is made up of two members which are similar in form, but often contrasted in meaning.

Ex. 1. The character of Milton was peculiarly distinguished by loftiness of thought; that of Dante by intensity of feeling.

2. Worth makes the man; the want of it, the fellow.

202. Effect of different kinds of sentences. The natural tendency is to write loose sentences, and in an easy, somewhat familiar style they may be entirely appropriate. A large number of them, however, gives an impression of carelessness and lack of finish. Periodic sentences add strength and dignity to the writing, but if used exclusively make the style stiff and formal. Balanced sentences are not usually suitable in description or narration, but are well adapted to satiric writing or to essays in which persons or things are contrasted. Short sentences give animation to the style, but a constant use of them becomes tiresome and destroys smoothness of expression. The chief merit of the long sentence is that it brings a large number of related particulars into one view, in which their relations are shown more clearly or more economically than by the use of short sentences.

203. Value of variety in sentence structure. The mind tires of any one style of construction if it is carried to excess.

Each sentence should, therefore, be adapted to its place and purpose in the paragraph of which it is a vital part. For these two reasons loose and periodic, short and long sentences should usually be mingled in the composition.

EXERCISE

I

Bring to class three illustrations of periodic sentences, and three illustrations of balanced sentences.

II

Bring to class five illustrations of loose sentences *appropriately* used and five illustrations of loose sentences which need *reconstruction.*

III

Classify the following sentences according to their grammatical and rhetorical construction, and change the loose sentences to the periodic form:

1. There is that maketh himself rich, yet hath nothing; there is that maketh himself poor, yet hath great riches.

2. The great burdens he had borne, the terrible anxieties and perplexities that had poisoned his life, and the peaceful scenes he had forever left behind, swept across his memory.

3. A man may be loyal to his government, and yet oppose the peculiar principles and methods of the administration.

4. He paced up and down the walk, forgetful of everything around him, and intent only on some subject that absorbed his mind, his hands behind him, his hat and coat off, and his tall form bent forward.

5. The sad sincerity, the fine insight, and the amazing vividness and picturesque felicity of the style make the "Reminiscences" a remarkable book.

6. "*I cannot do it*" never accomplished anything; "*I will try*" has wrought wonders.

7. History is a mighty drama, enacted upon the theatre of time, with suns for lamps, and eternity for a background.

8. If you look about you and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world, — you will fall down upon your knees, and, instead of repining at your afflictions, will admire so many blessings which you have received at the hand of God.

9. There in the west was the Great Pyramid, hiding the sun from view, and utilizing the last departing rays to cast a great sharp shadow eastward across the necropolis of the desert, just as it has done ever since the slaves of Cheops placed the last stone upon its apex.

10. It looks rather odd to see civilized people sitting in a parlor, surrounded by every possible luxury wealth can bring except fire, wrapped in furs and rugs, with blue noses and chattering teeth, when coal is cheap and the mountains are covered with timber.

11. He philosophically developed the rise of Puritanism and the causes of the Pilgrim emigration, and came down to the Mayflower, to Miles and Rose Standish, to the landing at Plymouth, the severity of the winter, the famine and the sickness, and the many deaths — fifty out of a hundred, including the beautiful Rose Standish.

12. The shores are still further diversified by bluffs and rocky points, by tongues of white sand shooting out into Long Island Sound, by pretty ponds and odd mills, and by orchards and meadows coming down to the water's edge.

13. As you gaze down upon these simple homes from the Acropolis in the earliest dawn of a summer morning and see the inmates, roused from a night's rest, light a little fire in the open air and prepare their frugal meal, — as you see how pathetically these little houses seem to cling like suppliants about the knees of the marble-crowned, world-famous Rock of Athens, it takes little fancy to imagine that these homes of the poor have crept for protection beneath the mighty shadow of the stronghold of liberty in the city's glorious past.

IV

Combine each of these groups of short sentences into one well-constructed sentence:

1. Novels, as a class, are injurious to many young people. They destroy the taste for more solid reading. They cultivate the emotions to an undue extent. They convey false impressions of life.

2. This great cave is really a series of chambers. It is known as the Wind Cave. It rivals the Mammoth Cave of Kentucky. The entrance is at a point about twelve miles southeast of the town of Custer in South Dakota.

3. Fishing from a kite has two advantages. The fisherman may stand on shore while his bait is dropped far out at sea. Timid fish are not frightened by the shadow of the pole and line.

4. Wedgwood tea-sets found their way to America early. It was as early as 1750. They were called "Queen's ware." The name was given in honor of Queen Charlotte.

5. Some valuable works of ancient art have recently been discovered. They were found at the bottom of the sea. They were found near the island of Cythera. They are statues of exquisite beauty. They belong to the best period of Greek sculpture.

V

Combine each of the following groups of sentences into three or four longer sentences:

1. A dog crossed a rivulet. He had a piece of meat in his mouth. He saw his own shadow represented in the clear mirror of the stream. He believed it to be another dog. This dog was also carrying a piece of meat. The real dog could not forbear catching at this supposed piece of meat. He did not get anything by his greedy design. He dropped the piece of meat which he had in his mouth. It sank to the bottom. It was irrecoverably lost. We daily see men venture their property in wild and shadowy speculations. We then see exemplified the moral of this fable. The moral is, "Covet all, lose all."

2. The first part of the Rangoon's voyage was accomplished under excellent conditions. The weather was moderate. All the lower portion of the immense Bay of Bengal was favorable to the steamer's progress. They kept pretty close to the coast. The savage Papuans of the island did not show themselves. They are beings of the lowest grade of humanity. The panoramic development of the island was superb.

3. Piedmont, near Torteval, is one of the three corners of the Island of Guernsey. At the extremity of the cape there rises a high turfy hill, which looks over the sea. The height is a lonely place; all the more lonely from there being one solitary house there. This house adds a sense of terror to that of solitude. It is popularly believed to be haunted. Haunted or not, its aspect is singular. Built of granite and rising only one story high, it stands in the midst of the grassy solitude.

4. One [object], which was almost imperceptible in the wide movement of the waters, was a sailing boat. In this was a man. It was the sloop. The other, black, motionless, colossal, rose above the waves, a singular form. Two tall pillars issuing from the sea bore aloft a cross-beam which was like a bridge between them. This bridge, so singular in shape that it was impossible to imagine what it was from a distance, touched each of the two pillars. It resembled a vast portal. Of what use could such an erection be in that open plain, the sea, which stretched around it far and wide? Its wild outline stood well defined against the clear sky.

The two perpendicular forms were the Douvres. The huge mass held fast between them, like an architrave between two pillars, was the wreck of the Durande.

VI

Divide each of the following groups of sentences into shorter sentences, making the expression as effective as possible:

1. Cheerfulness is like sunshine which sheds its brightness on everything around; and no trait of character is more valuable or more productive of happiness, because it lightens burdens, makes

friends, and promotes health. It can be cultivated, and it must be cultivated, although some people have it naturally, and others are habitually croakers.

2. I was once an enlisted soldier, under the three months' call, and for three days was in camp at Hartford, sleeping in tents, rising at the tap of the drum, going through the routine of drill, and thrice daily marching to the Clinton House for rations, when the word came from Washington that no more three months' men were wanted in front, but three years', or for the war, it having at last penetrated the brains of the men in authority that the contest was no boy's play of two or three months, but man's work for an indefinite period.

3. He endeavored to calm the apprehensions of his mother, and to assure her that there was no truth in all the rumors she had heard; she looked at him dubiously and shook her head; but finding his determination was not to be shaken, she brought him a little thick Dutch Bible, with brass clasps, to take with him as a sword wherewith to fight the powers of darkness; and, lest that might not be sufficient, the housekeeper gave him the Heidelberg catechism, by way of dagger.

4. I recollect, with a half-painful, half-amusing distinctness all the little incidents of the dreadful scene; how I found myself standing in an upper chamber of a gloomy brick house, book in hand, — it was a thin volume, with a tea-green paper cover and a red roan back, — before an awful being, who put questions to me which, for all that I could understand of them, might as well have been couched in Coptic or in Sanskrit; how, when asked about governing, I answered, "I don't know," and when about agreeing, "I can't tell," until at last, in despair, I said nothing, and choked down my tears, wondering, in a dazed, dumb fashion, whether all this was part and parcel of that total depravity of the human heart of which I had heard so much; how then the being — to whom I apply no epithet, for, poor creature, he thought he was doing God's service — said to me, in a terrible voice, "You are a stupid, idle boy, sir, and have neglected your task."

204. Essentials of a good sentence. The chief essentials of the good sentence are the same as those of the longer units of writing, the theme and the paragraph; namely, unity, coherence, and emphasis. Euphony is also of great importance.

205. Unity. Since the sentence is the expression of a single complete thought, the first essential of the sentence is that it shall show this oneness of thought. The chief hindrances to securing unity in the sentence are: (1) Making too short or too long sentences; (2) Attempting to use subordinate clauses as sentences; and (3) Writing what are called "run-on" sentences, where several unrelated thoughts are crowded into a single sentence. This last form of sentence is often designated as the "comma blunder," or "the house-that-Jack-built" sentence. By careful observance of the following rules, together with constant practice, the student will be materially aided in writing unified sentences.

1. *Avoid changing the point of view.*

Ex. The vessel made for the shore, and the passengers soon crowded into the boats, and the beach was reached in safety, and the inhabitants of the island received them with the utmost kindness.

Better Form. The vessel having made for the shore, the passengers soon crowded into the boats and safely reached the beach, where they were received with the utmost kindness by the inhabitants of the island.

2. *Avoid a loose arrangement of relative clauses.*

Ex. 1. We had no lack of entertainment during the time *which* we spent in the city, *which* seems very gay and attractive.

BETTER FORM. We had no lack of entertainment during the time which we spent in the gay and attractive city.

Ex. 2. His is a style abounding in strength and vivacity *and which* never transgresses the bounds of literary propriety.

BETTER FORM. His is a style abounding in strength and vivacity and never transgressing the bounds of literary propriety; *or*

His is a style which abounds in strength and vivacity and which never transgresses the bounds of literary propriety.

3. *Do not crowd into the same sentence ideas which have no close connection.* Be particularly careful to avoid the "comma blunder."

Ex. 1. As we drove along, we met a young lady in full lawn-tennis costume, and passed a house where there was a handsome flower-garden and where Mr. Gray lives.

2. I have a St. Bernard dog, he is very intelligent.

4. *Avoid a frequent use of parentheses*, which are commonly signs of careless composition.

Ex. One day last week (Wednesday, I think) we went hunting.

In the following sentence the parenthesis is allowable, but a division into two sentences would be a better arrangement:

Ex. Then said the Shepherds, "From that stile there goes a path that leads directly to Doubting-Castle, which is kept by Giant Despair; and these men (pointing to them among the tombs) came once on pilgrimage, as you do now, even until they came to that same stile."

5. When the expression of a thought is apparently complete, *do not "tack on" an additional clause at the end.*

Ex. There is to be a wedding next week, to which we are all to be invited; *or, at least, so I hear.*

6. *Practice writing periodic sentences* (see § 201, 1).

EXERCISE

I

Bring to class ten illustrations of sentences that lack unity. These may be taken from books or quoted from spoken language.

II

Correct the following sentences so as to secure unity of thought and form:

1. There are eighteen hundred figures on the front of the cathedral, and its two steeples are unequal in height.

2. Many a man (and good ones, too) goes the downward way, for want of a helping hand.

3. After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

4. I saw a chair which once belonged to James K. Polk — one of the presidents, you know.

5. His companion was a short, stout man, with a gray beard and bushy hair, and as they approached the top, Rip heard noises like peals of thunder.

6. Washington died of the sore throat, and was six feet three inches tall.

7. They told stories and read newspapers that were months old, that were left by some traveler on his way to the Catskills, which were then and are now noted for their scenery.

8. Can you not see that one can do whatever he sets his heart upon doing — if it is possible?

9. There are people (and their name is legion) who have no aim in life but to have a good time.

10. A violent storm drove me to the coast of Sardinia, which is free from all poisonous herbs except one, which resembles parsley and causes those who eat it to die of laughing.

11. Dr. Kane described the Arctic silence as sometimes almost dreadful; and one day at dinner, while Thackeray was quietly smoking and Kane was fresh from his travels, he told them a story of a sailor reading "Pendennis."

12. People have the most disagreeable habit (when I wear this hat) of staring at me.

13. They fly swiftly and mostly by day, and their food consists of seeds and berries and small shellfish.

14. The most important rules, definitions, and observations, and which are therefore the most proper to be committed to memory, are printed in large type.

15. "The Captain's Well" is owned by Jacob Huntington, who has already erected on the main street of Amesbury a fine bronze statue of Josiah Bartlett, who has embellished the history of New Hampshire and whose name shines first among the heroes who signed the Declaration of Independence.

16. I could not go, but the girls went, and when the party was over, it was moonlight, and so the ride home was very delightful.

17. You will probably be at home by New Year's, I have n't a doubt.

18. He found the roof fallen in, and there was a skinny dog running about that looked like Wolf, and he called him by name, but the dog turned around and showed his teeth.

19. His death was due to nervous prostration, and he had reached the age of forty-seven years.

20. We stopped at Dijon, and though the town has been ransacked many times, it still shows its antiquity.

21. While Mary remained with us, our family expenses doubled, our food disappeared in the most marvelous manner, the dishes that she broke were numerous, and I finally lost patience.

22. We met a man who was riding horseback on the road which leads through the woods.

23. The very day that John left us and I finished reading "Dombey and Son," a storm came on, which wet the hay that father had been so careful about.

24. Their eldest son studied for the ministry, but he has never preached, that I know of.

25. The horses stood still, but we got out, and the snow was coming down very fast, so the path was difficult to find, but home was at last reached.

26. Barnes continued (so wicked a wretch was he) to poison their minds against the innocent lad.

27. The first appearance of the hermitess in Westchester County, New York State — for her cave was in this county — was at the house of my mother's grandfather, who was a deacon in the Presbyterian church.

28. The basement and nearly all of the first floor are completed, as far as the exterior goes.

29. But they were quite as pleased with one another (and perhaps even more so) as though they had each uttered the most remarkable witticisms.

30. The doctor was called, and the sick man rallied, but as night came on, the storm increased, and no word came from the fort.

206. Coherence. Coherence in the sentence requires that the grammatical construction and the logical arrangement of the words be unmistakably clear. The chief hindrances to securing coherence in the sentence are: (1) Careless use of participial phrases and of pronouns, and (2) Separation of parts of the sentence which are very closely associated in thought. Study carefully the following directions and examples for securing coherence in the sentence.

1. *Place all words, phrases, or clauses as near as possible to the word or words which they modify.*

Ex. 1. He went to town, driving a flock of sheep, *on horseback.*
Better. He went to town, *on horseback,* driving a flock of sheep.

NOTE. — Special care should be taken to place adverbs as near as possible to the words which they modify.

EX. 2. I only saw two birds.

BETTER. I saw *only* two birds.

2. *Avoid a careless use of participial phrases.* With the exception of a participle used as nominative absolute, every participle must modify some special word.

EX. *Being exceedingly fond of birds*, an aviary is always to be found within his grounds.

BETTER. Being exceedingly fond of birds, *he* always had an aviary in his grounds.

3. *Place every pronoun so that its antecedent cannot be mistaken.*

EX. 1. The figs were in wooden *boxes*, *which* we ate.

BETTER. The *figs which* we ate were in wooden boxes.

EX. 2. James told John that *his* horse had run away.

BETTER. James said to John, "Your horse has run away."

4. *Avoid throwing a word, a phrase, or a clause loosely into a sentence*, so that it may be understood as referring to either the preceding or the following part. This careless arrangement is often called "squinting construction."

EX. Please tell my mother, *if she is at home*, I shall not hurry back.

BETTER. If she is at home, please tell my mother that I shall not hurry back; *or*

Please tell my mother, that I shall not hurry back if she is at home.

EXERCISE

Correct the following sentences, explaining which of the special rules for securing coherence are violated:

1. Here is a fresh basket of eggs.
2. The dress was trimmed with white glass round beads.
3. People ceased to wonder by degrees.
4. Being early killed, I sent a party in search of his mangled body.
5. Did you take that book to the library, which I loaned you?
6. So utterly was Carthage destroyed that we are unable to point out the place where it stood at the present day.
7. The mad dog bit a horse on the leg, which has since died.
8. When a man kills another from malice, it is called murder.
9. All helped themselves to what the keg contained, including Rip Van Winkle.
10. Lost. A Lap Robe having a yellow tiger on a red ground, on the way from Fair Haven.
11. Then the Moor, seizing a bolster, filled with rage and jealousy, smothers her.
12. He died of a slow bilious fever, aged 47 years and 6 months.
13. Wanted. A Drug Clerk immediately.
14. He needs no spectacles, that cannot see; nor boots, that cannot walk.
15. Twenty-six monks were buried in one grave which had died of the plague.
16. The contents of the kegs were poured into flagons, and Rip was made to wait upon them.
17. I enjoyed the sail going up and down the river very much.
18. There is a horse ploughing with one eye.
19. The earth looks as if it were flat on the map.
20. When the cat came into the room, feeling tired, I laid aside my work and began to talk to her.
21. After showing her the room prepared for her use, she retired.
22. The captain was only saved by clinging to a raft.
23. A number of persons were poisoned by eating ice cream at a party that was flavored with peach leaves.

24. The horses became fatigued, and after holding a council they decided to go no farther.

25. The rising tomb a lofty column bore.

26. Mrs. —— of Troy was killed Wednesday morning while cooking her husband's breakfast in a shocking manner.

27. The next is the tomb of the Abbot Vitalis, who died in 1082, and was formerly covered with plates of brass.

28. I counted twenty-five meteors, the other night, sitting on the front piazza.

29. There is on exhibition at the high school a map of Italy drawn by a pupil seven feet long and four and a half feet wide.

30. An aged woman killed a snake that came into the house with a fire-shovel, after all the rest of the family had fled.

31. I cannot tell you, if you ask me, why I did it.

32. This monument was erected to the memory of John Smith who was shot as a mark of affection by his brother.

33. Anybody could see that Mother had been crying, with half an eye.

34. The farmer went to his neighbor and told him that his cattle were in his fields.

35. The visitor's eye will be struck, on entering the room, with a porcelain umbrella.

36. The Athenians wrote the name of a person whom they wished to banish on a shell.

37. His son Rip had grown to be a man, and he inherited all of his good nature and laziness.

38. The patent sounding board and equalizing scale are only found in the Mathushek piano.

39. "No," said the bashful boy, "but I have wished that I could drop through the floor a thousand times."

40. And thus the son the fervent sire addressed.

41. There were many elegant presents, including a solid silver set and a patchwork quilt from the bride's grandmother, containing 4230 separate pieces.

42. Mr. Osborn's father died when he was eight years old, and from that time he was confined to the house for seven years with ill-health.

43. Five dollars reward offered for the discovery of any person injuring this property by order of the chief of police.

44. Many soldiers have died since the war ended from diseases the foundation of which was laid in the service.

45. The swallows come back each year to the places which have previously sheltered them, without map or compass.

207. Emphasis. Emphasis in the sentence requires an arrangement of words that will bring into prominence the central idea, and subordinate the minor details. The chief hindrances to securing emphasis in the sentence are: (1) Weak beginnings, (2) Weak endings, (3) Lack of attention to effective climax, and (4) Wordiness. Study carefully the following directions and examples for securing emphasis in the sentence.

1. *Avoid a weak or commonplace beginning.* An inverted phrase or clause will sometimes give a good beginning.

Ex. Many a man has sacrificed his life for the cause of Truth.

Better. *For the cause of Truth,* many a man has sacrificed his life.

2. Since the end of the sentence, like the end of the paragraph and of the theme, is very important, *special care should be taken to avoid a weak or commonplace ending.*

Ex. About the old ruin a mysterious silence reigned.

Better. About the old ruin reigned *a mysterious silence.*

3. Whenever it is appropriate, *arrange words and clauses so as to make an effective climax* (see § 317).

Ex. Friends, life itself, social position, had no longer any attraction for him.

Better. *Social position, friends, life itself,* had no longer any attraction for him.

4. *Cut out all words which do not add to the meaning.* The error of using too many words has three manifestations: tautology, redundancy, and verbosity.

(*a*) *Tautology* consists in repeating the thought.

Ex. Silence reigned, and not a sound was heard.

(*b*) *Redundancy* consists in using words which are not necessary to the sense.

Ex. Collect *together* all the fragments.

(*c*) *Verbosity* consists in using a needless number of words to express a given idea.

Ex. One of those omnipresent characters, who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.

This is a roundabout way of saying, "A bystander advised."

EXERCISE

I

Bring to class three sentences in which the principle of emphasis is not properly regarded.

II

Write three sentences in which emphasis is secured by climax.

III

Reconstruct the following sentences, telling what rules they violate:

1. The English language, spoken in the time of Elizabeth by a million fewer persons than to-day speak it in London alone, now girdles the earth with its electric chain of communication, and voices the thoughts of a hundred million of souls.

2. By the missionaries, the volcano at Ternate, or in some part of the Moluccas, was supposed to be in action.

3. Henry Small, a mill operative, was struck at Riverpoint, R. I., at 6.15 this morning, while walking on the track of the New York and New England railroad, by an extra engine, and instantly killed.

4. From Charleston Harbor, having gained a booty of between seven and eight thousand dollars, the pirates sailed away to the coast of North Carolina.

5. By means of a simple affair called the hektograph, we can make some fifty copies of a written paper.

6. Some people think that it is "the Eastern question" which is the really serious problem of to-day.

7. When this man's talents were recognized, it was too late; for he and his wife had died in obscure poverty.

8. To imprison all of the crew seems unjust, although care should be taken that the murderer does not escape.

9. A man, having incautiously stepped into an air-hole, was drowned yesterday at Lake Whitney, while cutting ice.

10. While the storm was raging, a tree was struck by a flash of lightning, which was the only flash seen during the storm, and which looked like a ball of fire.

11. The freshet destroyed life and property and washed away thousands of hencoops.

12. He saw before him ruin, defeat, disaster, and broken health.

13. Phidias, the most renowned sculptor the world has ever seen, has never had an equal before or since.

14. Insects, men, beasts, are all creatures of God's hand.

15. Summer is warm, but extremely pleasant; while winter brings gloomy days and cold.

16. He seems to enjoy the universal esteem of all men.

17. Will you please raise up this window?

18. It is a great privilege to assemble and meet together.

19. The least that is said on the subject the soonest it will be mended.

20. She regrets that the multiplicity of her engagements precludes her accepting your polite invitation.

208. Euphony. A sentence should be constructed with due regard to a pleasant effect upon the ear, although care should, of course, be taken not to sacrifice the sense to the sound.

1. *Pleasantness of sound*, or *euphony* as it is called, *is best secured by avoiding the use of words, or combinations of words, which are difficult to pronounce.* The most melodious words contain a blending of vowels and consonants, especially if some of the consonants are liquids.

Compare the following examples for euphony.

Ex. 1. He arbitrarily singled out an inexplicably scrubby shrub and peremptorily reprimanded the giggling but shamefaced Driggs for having haggled all the shrubbery instead of properly pruning it.

2. The stars waxed and waned; the sun rose and set; the roses bloomed and fell in the garden; the birds sang and slept among the jasmine bowers.

2. *Avoid repeating the same word in a sentence.*

Ex. The general *ordered* the captain to *order* the soldiers to preserve good *order*.

Better. The general directed the captain to see that the soldiers observed good order.

3. *The words should be so arranged that the accents shall come at intervals convenient for the reader or speaker.* The harmonious flow of sounds made by the rise and fall of tone is called *rhythm*.

Ex. 1. It is delightful, in thus bivouacking on the prairies, to lie awake and gaze at the stars; it is like watching them from the deck of a ship at sea, when at one view we have the whole cope of heaven. (Too many monosyllables.)

2. At the border of the forest there is the most varied song of birds; the chirp of the lark sounds with that of the yellow-hammer and greenfinch, the blackbird, the finch, the thrush, the redtail, and the black titmouse.

EXERCISE

Explain the lack of euphony in the following sentences, and make any necessary corrections:

1. The gas up blazes with its bright white light.
2. In India, innocent infants are thrown into the Ganges.
3. To two tunes I have made up my mind never to listen.
4. One cannot imagine what a monotonous being one becomes if one constantly remains turning one's self in the circle of one's favorite notions.
5. The public library will be of special value, especially to young men.
6. Which witch was first burned?
7. I can can fruit better than mother can.
8. She said loud enough for those near to hear, "What a fright!"
9. Looking up, the cobbler saw approaching a stranger of very strange appearance. "Good morning," said the stranger.
10. Starting again, he heard his name called again.
11. 'T was thou that soothedst the rough rugged bed of pain.
12. Some chroniclers, by an injudicious use of familiar phrases, express themselves sillily.
13. The rules of emphasis come in in interruption of your supposed general law of position.
14. He had been gone from the village twenty years, and what was one night to him on the mountains was in reality twenty years.
15. The trees over our heads formed a leafy curtain, as it were.
16. The reason is that one is constantly enjoying himself all the time by the countless beauties which he sees, so that when he returns home, it seems as though he had not seen half the scenes which there are to be seen.

17. It is safe to say that Rome in her palmiest days never had such a combat as that.

18. "Well," he exclaimed, "this is truly rural!"

19. He used to use many expressions not usually used.

20. She said that that that that that sentence contains is an adjective.

209. Sentence phraseology. To supplement the principles given in Sections 200–207, a few additional rules for the wording of sentences are given below.

1. *Correlatives should be so placed as to leave no doubt as to their office.*

Ex. 1. Uncle Henry gave me *not only* a game-bag, but also lent me his gun for the day. (Wrong.)
Uncle Henry not only gave me a game-bag, but also lent me his gun for the day. (Correct.)

2. You may *either* paint a picture or a barn door, according to your taste and ability. (Wrong.)
You may paint either a picture or a barn door, according to your taste and your ability. (Correct.)

3. It is correct *to be sure* in plan, but it is faulty enough in execution. (Wrong.)
It is correct in plan, to be sure, but it is faulty enough in execution. (Correct.)

2. *No essential word that is not accurately implied, should be omitted.*

Ex. 1. Mrs. Brown is a charming woman, and her daughters (*are*) pretty, modest girls.

2. That obstacle never has (*been*) and never can be surmounted.

3. He forgets his duty to those who helped his friends, and (*to*) his uncle in particular.

4. He could have been present if he had wished to (*be*).

5. He was (*at*) home.
6. This must have happened (*in*) some other place.
7. It is (*of*) no use now.

3. *Participial phrases which supply the place of subordinate clauses should always be preceded by proper connectives.*

Ex. 1. *While* working his way through college, he saved several hundred dollars.
2. *Although* defeated so many times, he never gave way to discouragement.

4. *The repetition of articles and possessives for each new idea is essential, in order to distinguish and emphasize the separate ideas.*

Ex. 1. The boy and *the* girl are studying at the library table.
2. A spoon and *a* fork were by his plate.
3. Her aunt and *her* uncle are both here.

But

4. The comb and brush are on the bureau.
5. Wanted, a stenographer and typewriter. (One person.)

5. *The parts of a complex subject should often be repeated by means of a summarizing word*, which helps to unify the parts of the subject and connect them with the verb.

Ex. Wealth, social position, political honors, intellectual attainments, — *these* are not the highest objects of ambition.

6. An adverb should not separate the parts of a verb phrase if it can be avoided.

Ex. 1. It is better to *never* mind what cannot be prevented.
Better. It is better never to mind what cannot be prevented.
Ex. 2. What has *never* been said has *never* to be recalled.
Better. What never has been said never has to be recalled.

EXERCISE

Correct the following sentences according to the principles and rules already stated in this chapter:

1. The Hindoos, when they see the black disk of our satellite advancing over the sun, believe that the jaws of a dragon are gradually eating it up.

2. All the crew were rescued, although all were almost frozen.

3. Mr. French killed a burglar just as he was entering his door.

4. If we all combine our forces together, we shall be strong enough to resist.

5. The reception which the actor received when he stepped upon the stage was enthusiastic and prolonged to an almost unprecedented degree.

6. Fruit owners became exasperated over such petty thefts, and it was only a day or two ago that a man who has a fine grape arbor and several fruit trees called and asked the judge if he could not shoot boys that trespassed on his place with pepper and salt.

7. Butter for sale. We have received a shipment this morning of 500 tubs. The quality is fine and put up in new firkins.

8. The famous poisoned valley of Java (Mr. Loudon, a recent traveler in that region, tells us that it is filled with skeletons of men and birds) has proved to be the crater of an extinct volcano.

9. The houses are built of small yellow bricks which were brought from Holland, with latticed windows and gable fronts surmounted with weathercocks.

10. The settler here the savage slew.

11. I shall grant what you ask readily.

12. We also get salt from the ocean, which is very useful to man.

13. A steel engraving is suspended from the back end of the hall, of the "Heroes of the Revolution."

14. And so, amid the laughter of my friends, aged 25 years, weighing 114 lbs., never having sowed an oat or milked a cow, I laid away the yardstick and took up the fork and hoe.

15. The Romans understood liberty, at least, as well as we.

16. John Keats, the second of four children, like Chaucer and Spenser, was a Londoner.

17. I rashly once, and only once, tried to keep up with him on a snow-slide, and only succeeded in making myself feel, from my head to my heels, like a very much grated nutmeg.

18. The quicksilver mines of Idria, in Austria (which were discovered in 1797, by a peasant who, catching some water from a spring, found the tub so heavy that he could not move it, and the bottom covered with a shining substance which turned out to be mercury), yield every year over three hundred thousand pounds of that valuable metal.

19. The Great Stone Face was discovered while building a road through the Notch.

20. She is a perfect woman; or, at any rate, as nearly perfect as ever a woman was.

21. Human beings have and do inhabit these dreary regions.

22. Everything is as clean as possible, which is scrupulously so.

23. Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune.

24. This is the principle I refer to.

25. I am an early riser, but my wife is a Presbyterian.

26. A squirrel can climb a tree quicker than a boy.

27. They saw sailing down the river in a dreadful procession, dead bodies, roofs of houses, trees, cows, horses, and the surface of the water was strewn with boards.

28. The beaux of that day used the abominable art of painting their faces as well as the women.

29. The cellar of the schoolhouse is still somewhat visible, in which a girl of thirteen years saved herself from the tomahawk in the massacre, and afterward became the wife of a Methodist minister.

30. The West End is considerably worked up over the mysterious disappearance from home of Mr. Jenkins, who resides at 45 William St., without the knowledge of his friends and relatives.

31. This is a hospital for old veteran soldiers.

32. A polished copper plate is covered with varnish or wax prepared for the purpose, and upon it is drawn, line for line, as it is intended to appear on paper with a sharp needle, which scratches through the preparation on the plate, leaving it bare.

33. He has already and will in the future study German.

34. Cheese is higher, and we think that we are lower than any other house in the city on the price.

35. Deceased was last seen by a policeman at 11 o'clock Wednesday night, on the New York dock, with his feet hanging over the pier conversing with a desperate thief.

36. For Sale. New Mackerel in ten-pound kits and five-pound tins, heads and tails off.

37. He has the refusal of the lot which fronts Trumbull Street for a week.

38. No one would have guessed the relations that had once existed (perhaps existed still) between these two.

39. She then spoke and said, "What can I do for you, my poor child?"

40. The hats worn this season — some of them at least — are very large.

41. He should never marry a woman in high life that has no money.

42. We soon came upon a little diminutive rivulet.

43. The subject of which I shall now treat is not a subject of general interest; but no other subject is of greater importance to the subjects of this kingdom.

44. The remains of a man killed forty years ago were discovered, ploughing in Central Garden.

45. The boat pushed off to the shore, but speedily returned with a dying man, which the Chinese had placed in the boat, who they affirmed had been mortally wounded from the blow which had been received from the piece of wood.

46. My Christian and surname begin and end with the same letter.

47. Soon the sky grew dark and then darker, until it was almost black, then the thunder began, and soon came the rain, and all nature was refreshed, but we were more than refreshed, as we could find no shelter.

48. The mosaic portraits of one hundred and fifty bishops encrust the long surface above the finely wrought round archways, which terminate in a tribune that is entered through a royal arch, inlaid

with precious colors that have defied moisture and damp, and are as brilliant as when the ancient workmen embedded them there.

49. We cannot excel in any work without attention to the trifling minutiæ.

50. The forbidding by husbands of the public to trust their wives occupies the papers in this vicinity a good deal of late.

51. Alfred the Great was noted for the ease with which he remembered the songs of the minstrels and his taste for the literature of that time.

52. I have just made arrangements for forwarding four bales of goods.

53. He blew out his brains after bidding his wife good-by with a gun.

54. But we have duplicates of each, agreeing in movement though differing in measure, and which make different impressions on the ear.

55. The weight of the skeleton alone [of a whale] was thirty-one tons, and was afterwards exhibited in London and Paris.

56. These various delays delayed the commencement of the battle.

57. We are both agreed that the sentence is wrong.

58. The manufacture of China ware, which is employed both for useful and ornamental purposes in China, has been practiced in that country from such an early period that tradition is even silent not only as to the date of its origin, but also as to the name of the individual to whom the nation is indebted for the discovery.

59. Dr. Johnson was once arrested for a debt of five guineas, the author of the dictionary.

60. No learning is generally so dearly bought, or so valuable when it is bought, as the learning that we learn in the school of experience.

61. Sacred to the memory of John Stone, who lost his life at sea while attempting to rescue a passenger who accidentally fell overboard, aged 19 years.

62. In colder waters they prey upon the white whale, that is somewhat sluggish in its movements, — at least, when compared to its murderous cousin.

63. Few people learn anything that is worth learning easily.

64. Mr. Carlyle has taught us that silence is golden in thirty volumes.

65. He received my remarks on the terrors which he seeks to inspire with great good nature.

66. We have two schoolrooms sufficiently large to accommodate one hundred and fifty pupils, one above the other.

67. In merely correcting the grammar, the sentence may be left inelegant.

68. The reason I ask you to do this is because you don't seem to have anything else to do.

69. Work has been resumed again at the feldspar quarry. It is carried to Bedford Station, on the Harlem Railroad, and forwarded to New York.

70. The instrument had been purchased (appropriately enough "for a mere song") for Martha years ago.

71. I never saw such a boy in my life.

72. The spire of the church is one of the most beautiful in the state, and the interior has been decorated.

73. We should constantly observe the way words are used by the best writers.

74. A chain of confections in imitation of silver held the bird of wisdom to his candied perch, the links of which were as nicely made as the links of a watch-chain.

75. Cheops built the largest pyramid in Egypt which bears his name.

76. She had a child in the carriage that she called Alphonso.

77. The carriage stopped at the small gate which led by a short gravel walk to the house amidst the nods and smiles of the whole party.

78. Each clergyman declares aloud that he believes it a dozen times every year of his life.

79. If I mistake not, I think I have seen you before.

80. The leaves of plants radiate the heat which comes to them from the sun with great rapidity.

81. From the deacon's house she wandered to the mountains and found this cave, by what means no one ever knew, and made it her home, as she called it.

82. His estimate, then, is that the industrious and skilled in all trades are better off or in improved circumstances to an extent that should be admitted, as most decided and perceptible, over their condition and circumstances ten years ago.

83. We did not find anything in the domestic architecture very characteristic and which spoke even in the mildest way of Roman power or Gothic force.

84. He is a man of truth and veracity.

85. We fear that mother will never recover back her health again.

86. She is fairer, but not so amiable as her sister.

87. Homer was the greater genius, but Virgil is thought to have excelled him as an artist.

88. Having been in Paris for the express purpose of selecting the very newest that the Parisian market affords, you are most respectfully invited to call and inspect, assuring you that you will find my stock of special interest.

89. I notice your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years, I offer you my services.

90. The committee would further recommend some change in the internal arrangements of the building, as a large number of seats have long been occupied by the scholars that have no backs.

91. Her own story was that she had a quarrel with the deceased, first about her wages, and secondly about the soup, and that she seized the deceased by the throat, and she fell, and when she got up, she was looking for something to strike her with, and upon this she struck the deceased a blow on the throat, and she fell and died almost instantaneously.

92. As we came along the road, we came to a field where a very pleasant-faced peasant was making hay.

93. The very things which I needed for the journey which I was going to make were not to be procured in the little village which was then my home.

94. She is a widow woman with two twin daughters.

95. Thanking our many customers for their patronage in the past and hoping to serve them better in the future will be the ambition of the firm.

96. Wanted, a horse for a lady, weighing about nine hundred pounds.

97. The sort of weed which I most hate (if I can be said to hate anything which grows in my own garden) is the "pusley," a fat, ground-clinging, spreading, greasy thing, and the most propagatious (it is not my fault if the word is not in the dictionary) plant I know.

98. Died. In this city, August 3, Kate, only child of John and Mary Smith, and grandchild of Jacob Smith, aged six months.

99. Strayed or Stolen. From the vicinity of Lake Whitney, a bay mare, with a white star in her forehead, hitched to a business wagon, running part yellow.

100. He never spoke to me, never sought to make his presence an intrusion in any way; he irritated me, nevertheless.

SUMMARY

210. The sentence is the expression of a complete thought in words. For purposes of rhetorical classification, sentences are divided according to their construction, into periodic, loose, and balanced sentences.

Loose sentences may be appropriate in description and narration, but if multiplied tend to give an impression of carelessness. Periodic sentences add strength and polish, but if used too freely make the style stiff and formal. Balanced sentences are well adapted to satiric writing, or to essays in which persons or things are contrasted. Short sentences give animation, though the constant use of them becomes tiresome and destroys smoothness of expression. Long sentences may bring out the logical relation of many ideas in one view; but are not commonly so easily understood as shorter ones. That the mind may not tire of any one style of construction, these various kinds of sentences should be wisely interspersed in the paragraph.

The essentials of the good sentence are unity, coherence, and emphasis. Euphony is also important.

The chief means of securing unity in the sentence are to avoid changing the point of view; to avoid a loose arrangement of relative clauses; to avoid crowding into the same sentence ideas which have no close connection; to avoid the frequent use of parentheses; to avoid tacking on additional clauses when the sentence is already complete; and to practice writing periodic sentences.

The chief means of securing coherence in the sentence are to place all words, phrases, and clauses as near as possible to the word or words which they modify; to avoid a careless use of participial phrases; to place every pronoun so that its antecedent cannot be mistaken; and to avoid "squinting constructions."

The chief means of securing emphasis are to avoid a weak or commonplace beginning and ending; and, whenever appropriate, to arrange words and clauses so as to make an effective climax.

Euphony is secured by the use of melodious words, by avoiding the unnecessary use of the same word in one sentence, and by attention to rhythm.

Good sentence phraseology requires also that correlatives shall be so placed as to leave no doubt of their office; that no essential word shall be omitted; that participial phrases which supply the places of subordinate clauses shall always be preceded by proper connectives; that the parts of a complex subject shall be repeated by means of a summarizing word; and that as a rule an adverb shall not separate the parts of a verb phrase.

CHAPTER XV

WORDS

On a single winged word has hung the destiny of nations.
WALTER SAVAGE LANDOR.

I. DICTION

211. Diction. It is not sufficient for a writer merely to follow perfectly the principles of unity, coherence, and emphasis. A good style requires also a painstaking effort to select and use the best possible words. That part of rhetoric which treats of the selection and right use of words is called Diction. It is based on the usage of the majority of the best writers of English. The most important qualities of good diction are Purity, Propriety, and Precision.

212. Purity of diction consists in employing only words that have a present, national, and reputable use in the language. A word may be said to be in *present* use if it has not become obsolete, but is used commonly in contemporary literature. A word to be in *national* use must be employed throughout the whole nation, not in local districts or by special trades. A word may be said to be in *reputable* use when it is found in the writings of the best authors. A violation of purity is called a *barbarism*.

213. Classes of barbarisms. The following are the most common classes of barbarisms.

1. *Foreign words not "domesticated" or "naturalized."* It sounds affected and pedantic to use a foreign word if there is a word already in the language which means the same thing. Sometimes, however, no other word will do as well.

2. *Obsolete words and words rarely used.*

Ex. *Ycleped*, for called.
Bedight, for adorned.
Erstwhile, for formerly.

3. *New words not sanctioned by good usage.* Much care is necessary in judging which of the many new words introduced into the language each year through the influence of commerce, science, invention, and discovery, and the advance of new ideas, are sanctioned by usage. New meanings of old words are also puzzling. Perhaps the safest rule for young writers is to delay using the new words until their position in the language is recognized beyond the possibility of question. The new words force themselves with sufficient rapidity into current literature, and thence into standard writing.

A generation ago scarcely one of the following words was common; now they have forced their way into dictionaries, even those published in Great Britain: *antipyrine*, *aquarelle*, *bacteriology*, *blizzard*, *to boom*, *to cable*, *centerboard*, *cocaine*, *cowboy*, *to cycle*, *dude*, *dynamo*, *faddist*, *flabbergast*, *hypnotist*, *impressionist*, *lanolin*, *log-rolling*, *machine gun*, *magazine rifle*, *Mahatma*, *massage*, *melinite*, *menthol*, *mugwump*, *Neoplatonism*, *occultism*, *photogravure*, *platinotype*, *prognosis*, *quadriform*, *referendum*, *religiosity*, *saccharine*, *sloyd*, *telepathy*, *tuberculosis*, *vaseline*, and *xylophone*.

4. *Incorrectly formed words, or "hybrids."* Words which have stems and endings from different languages are called "hybrids," and are commonly not sanctioned by good usage.

Ex. *Singist;* root Anglo-Saxon, ending Greek.

Not all such words are to be condemned. *Photographer*, for example, is incorrectly formed; but we never hear the logically formed word *photographist.*

5. *Technical words*, those peculiar to a trade, an art, or a science.

Ex. *Anneal* (glass-making); *reagent* (chemistry); *developer* (photography); *subpœna* (law).

The meaning of such terms, however, is often widened, so that they are not strictly technical. For instance, the following sentences contain terms most frequently met with in mathematics, but here used in a legitimate way.

Ex. 1. Henry George was the *exponent* of the principles of the Anti-Poverty Society.

2. Are we to *eliminate* from our schools the old history of Greece and Rome?

3. The soul is an *unknown quantity.*

6. *Local or provincial words* peculiar to a place or to a part of a country.

Ex. *Guess, right smart, reckon* (for think), garden *truck.*

7. *Low, colloquial, or vulgar words.* This class includes all slang terms. In defense of the use of slang it may be maintained that slang is sometimes forcible, and that it often secures a foothold in the language through its very expressiveness. Even though such words may change their standing, it is wise to avoid them as long as they can by any possibility be classed as slang.

EXERCISE

I

Criticise the following words with reference to their purity, and employ in sentences of your own *twenty* of them which are sanctioned by usage:

1. À la mode, alibi, alias, acrobat, affidavit, adieu, alma mater, agnostic, Anarchist, athletics.

2. Bric-à-brac, bonanza, belladonna, bogus, boycott, bicycle, bulldoze, blasé, currentness, casuality.

3. Chef d'œuvre, cabal, coupon, celluloid, campaign (politics), cute, crank (person), cablegram, dépot, distingué.

4. Dude, disgruntled, débris, employe, finale, fiat, "the Dickens," Fenian, gumption, good-bye.

5. Hallelujah, hegira, helter-skelter, incertain, ignis-fatuus, ignoramus, item, idiot, interviewer, kirmess.

6. Locate, misaffected, mugwump, mandamus, née, nom de plume, Nihilist, nobby, orate, on dit.

7. Omnibus, oleomargarine, optimist, preventative, protégé, parvenu, patois, palladium, phonography, pessimist.

8. Quorum, quiz, quoth, rendezvous, rampage, rebus, soupçon, spirituelle, sang-froid, skedaddle.

9. Soi-disant, saleslady, siesta, shibboleth, stentorian, soapine, sterling, saunterer, Socialist, swell (adjective).

10. Talkist, telephone, tawdry, toboggan, tête-à-tête, typewriter, unique, unexcusable, wilderness, waitress.

II

Find the derivation, meaning, and use of each of the following words:

microbe	cosmopolitan	tuberculosis
automobile	flotilla	outing
locomobile	Anglo-maniac	shrapnel
megaphone	propaganda	sloyd
graphophone	ante bellum	cuisine

gramophone
telephone
biograph
motif
imperialist
stenography
bushwhacker
plutocracy
dowager
statistician
æsthetic
heliograph
refrigerator
kindergarten
Sibylline
Sabbatarian
pneumatics
caligraph
insectarium
palmistry
ritualism
naïve
cult
metropolitan
syllabus
semester
ceramics
utilitarian
boatswain
coxswain
kodak
amateur
paraphernalia
hypnotism
virile
puerile
Renaissance

fin-de-siècle
kopje
searchlight
veldt
cloudburst
khaki
Mauser
subaltern
heredity
expansionist
volt
dynamo
epitome
cantankerous
arbitration
golf
genre
brownie
ecumenical
idealist
environment
machete
parasite
municipal
Boer
insurgent
journalism
federation
realistic
collaboration
gherkins
guillotine
vocation
crusade
gymnasium
minimize
Pentateuch

burro
shampoo
Lyddite
bibliography
pyrotechnics
caricature
Boxer
plumber
Pan-American
Populist
technique
conservative
subsidy
anti-trust
inter-state
franchise
burgher
neostyle
chute
incubator
vandalism
arroyo
reciprocity
itinerary
jurisdiction
evolutionist
Pharisaism
poster
antiseptic
phonograph
mimeograph
pompadour
Lilliputian
eschatology
immunity
indemnity
snack

tyro	inauguration	corrugated
iconoclast	syndicate	feudal
folk-lore	sanitarium, sanatorium	idiosyncrasy
lithograph		pecuniary
sachet	reservation	mortuary
paragon	Socialism	domestic
nugget	massage	equilibrium
recipe	epidemic	psychology
receipt	correlated	concept
trolley	surreptitious	cumulative

214. Propriety of diction consists in choosing words that properly express the intended meaning. A word or phrase which does not convey the idea intended by the author is an *impropriety*. It should not be confused with a *solecism*, which is a violation of the principles of grammar.

Ex. 1. May I *bring* this pencil to my sister in No. 8? (Impropriety.)

2. Each of the boys *done their* examples as *neat* as possible. (Solecism.)

215. Etymology not an infallible guide. It is never safe to assume that the present meaning of a word is that indicated by its etymology. On the other hand, the study of the origin of words is of great assistance in securing an accurate vocabulary. The following are examples of words, the etymological meanings of which are not sanctioned by present usage.

Urbane, *living in a city.*

Prevent, *to go before.* The word is used in this sense in the Bible. Ex. "I *prevented* the dawning of the morning."

Miser, *a miserable person.*

Impertinent, *not pertinent,* not pertaining to the matter in hand.

Censure, *opinion* either good or bad.

Reduce, *to bring back*. Ex. "A good man will go a little out of his road to *reduce* the wandering traveler."

Depart had originally the meaning of dividing or separating. The clause in the marriage service, "till death us do part," originally read, "till death us *depart*."

216. Means of attaining propriety. The dictionary is a good, but not always infallible guide to propriety, since it aims to give *all* the ways in which a word may be used. It is to be remembered also that words are continually losing old meanings and gaining new ones, so that it is not wise to copy the diction of even the best of our earlier writers. The surest way of attaining propriety of diction is carefully to observe and imitate the usage of the best writers and speakers of the present day.

217. Some common solecisms. The following are among the most common solecisms, indicating lack of education or lack of care in speech.

1. *Mistakes in the use of the past and present perfect tenses of the verb.* The verbs *lie*, *lay*, *sit*, *set*, and *seat* are very often used incorrectly. Special care is also needed in the use of contractions, such as *don't*, *does n't*, and *are n't*. The safest guide is to supply the letters omitted. For example, we cannot write *It don't;* for the complete form is *does not* (*does n't*). *Hain't* and *ain't* are wrong, because they are not contractions at all.

Ex. 1. He *laid* down on the grass and slept four hours.
2. *Ain't* you sorry that she *don't* want to go?

2. *Use of verbs for nouns.*

Ex. 1. His *recommends* are first-rate.
2. The meat and the leather interests have made a *combine* to secure control of the market.

3. *Misuse of adjectives and adverbs.*

Ex. 1. You have done your work *real good.*
2. In the *then* condition of affairs arbitration was impossible.

4. *Use of an unauthorized verbal form made from a noun or adjective.*

Ex. Is it not strange to see that old custom *resurrected?*
Thousands of Americans now *enthuse* over golf.

5. *Confusion of "shall" and "will," "should" and "would."* In simple, direct statements, to express mere futurity, use *shall* in the first person, and *will* in the second and third; to express volition, promise, purpose, determination, or action which the speaker means to control, use *will* in the first person and *shall* in the second and third persons.

The following table shows the facts at a glance.

SHALL AND WILL

In simple, direct statements.

FUTURITY	VOLITION
I shall	I will
You will	You shall
He will	He shall

In questions. In asking questions, use for the second and third persons the auxiliary expected in the answer. The first person always requires *shall.*

FUTURITY	VOLITION
Shall I? (I shall)	—— ——
Shall you? (I shall)	Will you? (I will)
Will he? (He will)	Shall he? (He shall)

In subordinate clauses. In all other cases, as in subordinate clauses, *shall* is used in all persons to express mere futurity; *will* to express volition.

In indirect discourse. When the subject of the principal clause is *different* from that of the noun clause, the usage is similar to that in direct statements.

Ex. The teacher says that James *will* win the medal. (Futurity.)[1]

EXCEPTIONS

a. Will is often used in the second person to express an official command (speaker's volition).

Ex. You *will* fire on the fort at once.

b. Shall is sometimes used in the second and third persons in a prophetic sense, as in Biblical phrases.

Ex. Ye *shall* know the truth, and the truth *shall* make you free.

SHOULD AND WOULD

The difference between *should* and *would* is mainly the same as that between *shall* and *will*.

In simple, direct statements.

FUTURITY	VOLITION
I should	I would
You would	You should
He would	He should

In questions. In asking questions use the form for the second and third persons that is expected in the answer.

[1] But (with the subjects the *same*), "The teacher says that he *shall* soon give up his position" (futurity), as in subordinate clauses.

The first person requires *should* to express mere futurity, *would* to express volition.

Futurity	Volition
Should I? (I should)	Would I? (I would)
Should you? (I should)	Would you? (I would)
Would he? (He would)	Should he? (He should)

In subordinate clauses. In subordinate clauses *should* is used in all persons to express futurity; *would*, to express volition.

In indirect discourse. The usage is similar to that in direct statements.

Ex. The teacher said that James *would* win the prize.

EXCEPTIONS

a. Should is frequently used to express moral obligation.

Ex. You *should* do your duty at whatever cost.

b. Would may be used to express frequentative action.

Ex. He *would* walk up and down the beach for hours at a time.

EXERCISE

I

In the following sentences correct the violations of propriety, consulting the dictionary if necessary:

1. Every one of the *audience* held his breath while the fearless girl danced along the rope, far above the heads of the people.

2. Your son's writing is bad enough, but his spelling is positively *awful*.

3. The last magazine contains a poem on "Our Dead Singer," *alluding* to Longfellow.

4. Mrs. Caudle's style of conversation is enough to *aggravate* a saint.

5. I *allow* that no woman is going to order me around.

6. It will be *apt* to rain on Saturday if you are going on a picnic.

7. Hannibal saw before him three *alternatives*, — to march upon Rome, to attack the army of Claudius Nero, and to wait for reinforcements from Carthage.

8. June was a cold, wet month; but the *balance* of the summer was hot and dry.

9. Having received your kind invitation to visit you this summer, I write to say that I am sorry I cannot *go*.

10. You might come for at least a *couple* of days.

11. George Eliot was buried on a stormy day that was *calculated* to test the love of the friends who were present at the funeral.

12. It was afterwards discovered that the woman was innocent of the charge and highly respectable in every way, but of course her *character* was ruined by the affair.

13. His style of living *corresponded with* his means.

14. The Rev. Mr. Jenkins *considers* dancing as one of the deadly sins.

15. The gallant captain took the battery, but his company was sadly *decimated* during the charge, nearly half of the men being killed and many others wounded.

16. Our servant girl says that she will not *demean* herself any longer by living with ladies that spend so much time in the kitchen.

17. The United States has so greatly encouraged *emigration* that it now finds itself embarrassed by certain foreign elements of population which have become too powerful.

18. When the fisherman's wife heard the news, she seemed deeply *effected*.

19. It gives me great pleasure to *except* your kind invitation for Thursday.

20. I *expect* that my grandfather was rather a wild lad in his day.

21. This institution furnishes *exceptionable* advantages to students wishing to pursue an advanced course of study.

22. How much *further* is it to Boston by the other road?

23. By running down a narrow alley, the thief *illuded* his pursuers.

24. Everything about the house proclaimed that its owner was an *individual* of taste.

25. Aunt Mary is going to *learn* us how to play chess.

26. I *love* baked apples and cream.

27. There were not *less* than a hundred persons at the meeting.

28. Our neighbor's trees are full of apples, but we shall not have so *much* as we had last year.

29. Is n't our Algebra lesson *lovely?*

30. Mr. Fisher is a *mutual* friend of John's and mine.

31. It seems *funny* that the girls did not put on mourning for their grandfather.

32. The Scotts are so *nice* that I know we 'll have a *nice* time visiting them.

33. This very result was *predicated* in our columns, three months ago.

34. Who was that fat old *party* who kept us all laughing?

35. In the solitude of his cell the condemned man *partook* of his last meal.

36. Edith always says "*lots* of folks" when she means "*quantities* of persons."

37. You have as much *right* to get ten demerits as I have.

38. Hoping to hear from you again, I remain, Yours *respectively.*

39. The Governor is *stopping* in town for a few days.

40. Set the sum under the column of ones, and so proceed with each column *successfully.*

41. Many years have now *transpired* since Sumter's guns woke the nation to a sense of its peril.

42. Please excuse my daughter for absence. She had the *tecthache.*

43. Tell your mother that if she is too busy to write, she may send me a *verbal* message by you.

44. You will be *liable* to find a fishing-rod at the corner store.

45. He is well *posted* in regard to the management of railroads.

II

Explain the difference in meaning between the following sentences:

1. He will (shall) come to-morrow.
2. I will (shall) not allow it.
3. You shall (will) win the race.
4. Shall (will) you go?
5. He says that John will (shall) return at once.
6. She declares that she shall (will) not be denied.
7. Will (shall) he follow us?
8. Shall (will) you accept the nomination?
9. He will (shall) never return.
10. He says that he will (shall) never return.

III

In the following sentences supply *shall* or *will*:

1. He —— obey me, or he —— lose his position.
2. I —— go wherever you bid me.
3. —— we go to Europe next summer?
4. —— he speak to that dirty beggar?
5. You —— offer your resignation at once.
6. —— not the Judge of all the earth do right?
7. They say that they —— be ready when you call.
8. Do you think that I —— get the Latin prize?
9. I —— shut myself in my room, and nobody —— see me until this task is finished.
10. If John —— consent, we —— join him.

IV

Explain the difference in meaning between the following sentences:

1. I should (would) like to come.
2. He would (should) make an able speaker.

3. Would (should) you like to stay longer?
4. Where would (should) I find him?
5. He said that his sister would (should) never return.
6. James wrote that he would (should) need more money.
7. She should (would) be sorry to miss her boat.
8. I asked her whether she would (should) go to-day.
9. If she would (should) win the prize, we would (should) be surprised.
10. If it would (should) rain, we would (should) postpone our trip.

V

In the following sentences supply *should* or *would*:

1. —— you think that he —— hesitate so long?
2. —— you accept, if you were invited?
3. I —— think that he —— know better.
4. He promised that he —— come again.
5. What —— you do so far from home?
6. He —— do well to remain where he is.
7. She —— not find the book, I am sure.
8. She hoped that Mary —— succeed.
9. We —— like to see him again.
10. Where —— you prefer to meet us?

VI

Supply the pronoun *their*, the adverb *there*, or the contraction *they 're* in the following sentences:

1. —— shall be no night ——.
2. My parents would not give —— consent.
3. In all —— wanderings, they never lost sight of —— signal-light.
4. —— often supposed to be adverbs because of —— close connection with the verb.
5. I won't go if —— going to be ——.

VII

Supply the verb *ought*, or the nouns *aught* or *nought* in the following sentences:

1. The figures are seven, ——, three, five.
2. I have n't —— to give you.
3. Hast thou —— against thy neighbor?
4. You —— to have another —— in your minuend.
5. Have you —— to make you proud and boastful?
6. It may be poison for —— I know.
7. We —— not to speak against our neighbors.

VIII

Supply the preposition *to*, the adverb *too*, or the numeral adjective *two* in the following sentences:

1. Hattie says she will join the class if we are going ——.
2. —— late! —— late! ye cannot enter now.
3. These —— are —— dark, but the other —— are very suitable.
4. I should say that you have —— many.
5. You may go if you wish ——.
6. We need not be afraid of doing —— much —— help others.
7. "Then ——," he said, "I cannot believe that she would be —— proud —— work for —— such children."

IX

In the following sentences supply *each other*, *either* or *neither*, *one another*, *any*, or *none*:

1. Let two straight lines cut ——.
2. Parents like to see their children kind to ——.
3. Two negatives in English destroy ——.
4. The two John Smiths are not related to ——.
5. I do not admire —— of the three girls.
6. —— of the twelve jurors could be induced to believe the prisoner guilty.
7. —— of the twins is fond of music.
8. —— John nor Fred went with us.

X

In the following sentences supply *most* or *almost*:

1. The poor lady's money is —— gone.
2. We —— always visit here in the summer.
3. —— all species of flowers are attractive to the eye.
4. My work is —— done and I am —— tired out.
5. —— everybody gossips more or less.
6. You will find me at home —— any time.
7. —— people have to learn to eat olives.
8. —— of the pupils have finished their examinations.

XI

In the following sentences supply the prepositions *except* or *without*, or the conjunction *unless*:

1. Mother will not let us go —— it stops raining.
2. Do not write —— you feel in the mood for it.
3. The book has no real merit —— its simplicity and naturalness.
4. They could not hear the guns —— opening the window.
5. —— you promise to do better, you must lose your holiday.
6. The family have all gone to the fire —— father and James.
7. It is not likely to be pleasant —— the wind changes to the west.

XII

In the following sentences supply the adjective *like* or the adverb *as*:

1. The corolla of the mint looks —— the mouth of an animal.
2. I wish you would do —— your sister does.
3. Nobody will miss mother —— I shall.
4. He looks —— Solomon in all his glory.
5. It is —— it was to be a king when men struggled among themselves to see who should be king.
6. Charlie is a timid, nervous child, —— his father was.
7. If we all contributed —— the widow who gave her mite, the sum would soon be secured.

8. If each man would only add his mite, —— the pilgrim adds his stone to the heap in the desert, the temple would soon rise and show its fair proportions to the world.

9. —— a tall, fair lily rose the marble column toward the sky.

10. I wish I could skate —— Henry can.

XIII

In the following sentences supply the preposition *beside* or the adverb *besides:*

1. No one besides the immediate family was present at the funeral.

2. ——, we cannot be sure that that is the meaning.

3. That frail little form was dearer to her than all the world ——.

4. —— the road rose the chimney of a ruined house.

5. There are several houses —— that, three miles farther on towards Lenox.

6. —— actual crimes there are many cruel blunders to be atoned for.

XIV

In the following sentences supply the adjective *some*, the noun *something*, or the adverb *somewhat:*

1. Jennie looks —— like her mother.

2. She feels —— better this morning.

3. I am —— sorry that I did not choose —— from grandmother's treasures when I had a chance to do so.

4. This braid will be pretty put on —— like a Grecian chain.

5. —— of the party came back —— sooner than they intended.

6. Have you —— on your mind? No, I am only —— tired.

7. She was —— provoked at my telling her —— that was said about her.

XV

In the following sentences distinguish between the preposition *into*, which carries with it the idea of motion,

and the preposition *in*, which carries with it the idea of rest:

1. My son lives —— Lewisboro —— a little white house.
2. Put some corn —— the measure and carry it —— the barn.
3. She threw herself —— her old rocker and —— five minutes rocked herself halfway across the room.
4. The factory, two dwelling-houses, and an adjoining shed were blown —— fragments.
5. The large sheets of tin were then cut —— squares and triangles, and neatly packed —— boxes.

XVI

In the following sentences supply the preposition *upon* or the adverb and preposition *on to:*

1. "Well," said Harry, "if you don't hurry, the shower will be —— you."
2. Did your friends go —— the mountain or merely sketch it from the fort?
3. They went —— the next village that night.
4. Mr. Hayes has succeeded in writing all the ninety-first psalm —— a common postal card.
5. Appliqué embroidery is made by cutting out ornamental figures and putting them —— velvet or other material.
6. Do not place your hopes of advancement —— luck, but by hard work move steadily —— success.

XVII

In the following sentences supply *between* or *among:*

NOTE. — The expression "between each" is evidently wrong; it should be "between each two," "before each," or "after each."

1. No little ill-will was stirred up —— the various races — English, French, Scotch, and Irish — who inhabited Canada.

2. Two thousand dollars were divided —— the five children.

3. —— each row of pear trees are planted the plum trees.

4. Leave a blank line —— —— of your answers to the examination questions.

5. St. Paul says, you know, that we must be at peace —— ourselves.

6. This arrangement sandwiches a sermon or a biblical lecture —— —— chapter of the story.

XVIII

Copy from the dictionary the successive meanings of the following words:

Pupil, wretch, painful, damsel, gossip, nephew, brave, vivacity, imp, improve, idiot, carriage, demerit, heathen, villain.

218. Precision consists in choosing from several words of similar meaning the exact word which will express the shade of meaning intended by the writer. It requires accurate knowledge of synonyms and ability to use them discriminatingly.

219. Synonyms. Synonyms are words of similar, but not identical meaning. While several words may convey the same general idea, each word has its own particular force and application. A careful study of these special meanings increases the pupil's vocabulary, and leads him to recognize many hitherto undiscovered beauties of thought and expression. No other language is so rich in synonymous terms as is the English, owing to the fact that we have in addition to the Anglo-Saxon words many equivalents from the Latin, the Greek, and other foreign languages. In addition to the dictionaries referred to on page 184, the "New English Dictionary" and Crabb's "English Synonyms" are invaluable helps in this study.

220. Chief violations of precision. The following are three of the most serious violations of precision.

1. *Ambiguity.* When a word or expression is capable of being understood in either of two senses, it is called ambiguous (*ambi* and *agere*, "to drive about"). The use of an ambiguous word or phrase causes the reader or hearer a mental uncertainty that is annoying.

Ex. 1. She could not hear a word of the conversation going on *about* (around or concerning?) her.
2. The love *of* (for or characteristic of?) a father was strong in him.
3. From the first he has had a *certain* (sure or partial?) success.

2. *Over-statement or under-statement of facts.* A word correct in its general idea may yet be too strong or too weak to give the precise shade of thought. This is shown in the following sentences.

Ex. 1. Capt. Brown was *furious* (for vexed or annoyed) at the delay.
2. His *fault* (for crime) was embezzlement.

A study of synonyms will aid the student in securing the desired accuracy of statement.

221. Value of idioms. An idiom is a form of expression peculiar to a particular language. It often cannot be translated literally or parsed according to the rules of grammar; but it usually has a rugged, homely strength of its own, and adds to the naturalness and simplicity of speech and writing. The following are examples of familiar English idioms:

hard put to it	for	in great extremity.
by all odds	"	certainly.
must needs	"	must of necessity.
get up	"	arise.
get rid of	"	be emancipated from.
get used to	"	become accustomed to.

222. Value of Anglo-Saxon words. The basis of the English language is the Anglo-Saxon element in it. Of the words found in the dictionary less than one-half are Anglo-Saxon; but of the words in common use the proportion of derivatives from this source is large, because almost all the connecting words, the articles, the pronouns, and the auxiliary verbs are of Anglo-Saxon origin. Of the nouns, adjectives, and verbs, the following classes are almost always Anglo-Saxon.

1. *Names of our earliest and dearest associations.*

Ex. Home, friends, father, mother, husband, wife, son, daughter, brother, sister, fireside, hearth.

2. *Words expressing our strongest natural feelings.*

Ex. Gladness (not *joy*), sorrow (not *grief*), tears, smiles, blushes, laughing, weeping, sighing, groaning, love, hate (not *anger*), fear, pride, mirth, hungry, thirsty, tired, sleepy, lonesome, homesick, naughty.

3. *Names of common things, such as a child early notices and learns to use.*

Ex. Sun, moon, star, sky, cloud, earth, water.

Animals: horse, cow, dog, cat, calf, pig (*beef*, *veal*, and *pork* are Norman terms).

Objects in the plant world: tree, bush, grass (not *flower* or *vine*).

Objects in the mineral world: sand, salt, iron, gold, stone (not *rock*).

Features of scenery: hill, woods, stream, land, sea (not *mountain* or *valley*).

Natural divisions of time, etc.: day, night, morning, evening, noon, midnight, sunset, sunrise, twilight, light, darkness.

Kinds of weather, etc.: cold, heat, wet, dry, wind, frost, hail, rain, sleet, snow, thunder, lightning, storm.

Parts of the body: hand, arm, head, leg, eye, ear, foot, nose (not *face*).

4. *Most of our particular terms.* The *general* terms are mainly from the Latin, as will be seen from the following examples:

LATIN.	SAXON.
motion.	slide, creep, walk, fly, swim, etc.
color.	white, blue, red, green, yellow, etc.
sound.	buzz, speak, whistle, roar, etc.
animal.	dog, man, sheep, wolf, etc.
number.	all the cardinal numbers to a million. all the ordinal numbers except *second*.

5. *Most of the words used in the common affairs of everyday life.* The words that we hear in the home, on the street, in the shops and markets, and on the farm are, to a great extent, Anglo-Saxon words.

EX. Sell, buy, cheap, dear, high, low, weight (not *measure*), work, grind, reap, sow, baker, shoemaker, worth, want, wedge, spring, scrape, sweep, wash, rich, poor, business, wages (not *salary*).

CAUTION.—Notice that many such words are not of Anglo-Saxon origin; for example, *money*. The dictionary, of course, may be consulted for derivations.

6. *Many colloquialisms; that is, words that are peculiar to the language of familiar conversation.* Slang expressions are common examples of colloquialisms.

7. *Most words in our proverbs and maxims.*

These "old sayings," or "household words," as they are sometimes called, owe much of their force to their simple Saxon style.

Ex. "Make hay while the sun shines." "A bird in the hand is worth two in the bush." "No pains, no gains." "Look before you leap."

As a rule, these words express simple ideas and are short in form. Writers are often urged to use them because they give directness, simplicity, and vigor.

223. Value of classical words. A large number of words in the English language are derived from the Latin, either directly by way of the ecclesiastics, or indirectly largely through the Norman-French. Science and education have also brought into the language many words of Greek derivation. These Latin and Greek words constitute the classical element of the language. They add dignity and a certain sonorous quality to writing, and are especially adapted for the making of periodic sentences and somewhat elaborate climaxes. A very great many of these derivatives are, of course, in everyday use — for example, *add*, *divide*, *arithmetic*, *music*, *organ*, *picture*, *art*, *poem*, *use*, *claim*, and *promise* — and often have no exact equivalent in Anglo-Saxon. Indeed for certain subjects they are indispensable.

224. Value of specific words. Specific words are those which give *particular*, instead of general terms (see § 222, 4). They are more descriptive than general terms, and therefore call up vivid mental pictures. They are of

especial value in description and narration (see §§ 93, 6; 95, 5; 123, 7), and are often useful in detailed exposition.

225. Nature of a good English vocabulary. The best English vocabulary is the one that will enable its possessor to understand and to express perfectly the greatest variety of thought. It is evident that a large number of Anglo-Saxon words are essential to simple and natural expression. Since a certain proportion of classical words aids in giving dignity and polish, the good vocabulary will include a judicious mingling of Anglo-Saxon and classical derivatives. It is sometimes said that the average person uses in daily speech less than five hundred of the possible two hundred thousand words supplied by the dictionary. While no person would attempt to use all the words in the dictionary, he certainly should be able to use several times the five hundred words.

There is usually a great disparity between the number of words which a person understands and the number which he uses to express his own thought. This disparity is owing in part to the narrow range of topics to which most people confine themselves; in part to the laziness which indisposes them to search for the most fitting expressions; and not infrequently to a foolish shame which keeps them from using the best they know, lest their talk may sound affected or bookish.

EXERCISE I

In the following sentences supply the words *abandon*, *desert*, or *forsake*:

1. At the approach of winter the birds —— their nests, and fly towards the south.

2. The heartless mother —— her child, leaving it to the charity of strangers.

3. No true soldier will —— his post in the hour of danger.

4. What sadder sight than a —— house, what more grievous lot than that of a —— wife!

5. The captain —— his ship to the mercy of the waves.

II

In the following sentences supply the words *absolve*, *exonerate*, or *acquit*:

1. After a long trial, the prisoner was —— by the intelligent jury.

2. When it was discovered that John was the real offender, his brother was —— from the charge.

3. "Why, Mary," said her mistress, "do you believe that the priest can —— you from the sin of stealing?"

4. I accept your apology and —— you from all blame.

III

In the following sentences supply the words *aged*, *ancient*, *antique*, *antiquated*, *obsolete*, or *old*:

1. This parchment scroll written in capitals is an —— book.

2. My —— friend, Mrs. Collins, has an —— father.

3. A dress made fifty years ago looks not so very —— now, but, on the contrary, almost stylish.

4. We saw an elegant silver vase of —— design, but of recent manufacture.

5. The word *misaffected* is now ——.

6. I found in the garret a —— History of Rome, and, in spite of its —— style, I became deeply interested in its account of that —— nation.

7. My brother has a collection of —— coins, including an almost complete set of United States pennies, and a few —— specimens of the money used by the —— Greeks and Romans.

8. Her costume was —— enough to be worn at an Old Folks' Concert, and I could n't help laughing, whereupon my —— relative remarked that reverence for the —— must be —— in these days.

IV

In the following sentences supply the words *avow*, *acknowledge*, *confess*, or *admit:*

1. The two older brothers —— their intention of enlisting in the army, and when questioned, —— that they had already visited the recruiting officer.

2. I —— my fault. I —— my sin. I —— my purpose to do better in the future.

3. With shame I —— that you are right in thinking that I only half believe the principles which I ——.

4. She —— that she had whispered and —— her intention of doing it again under like circumstances.

V

In the following sentences supply the words *account*, *description*, *narrative*, *narration*, or *recital:*

1. I listened as patiently as possible to the —— of her numerous trials, real and imaginary.

2. Have you read the —— of that awful railroad accident? The —— of the scenes about the wreck is heart-rending.

3. No one who heard her relate the anecdote can doubt that she has wonderful powers of ——.

4. The —— of the life of a missionary's family occupies the opening chapters. Then follows a fine —— of the island itself, and a —— of the thrilling events of the sixth of August.

5. The commander of the fort refused to hear the —— of the Indian's wrongs, so the chief strode away, thirsting for revenge.

VI

In the following sentences supply the words *attend*, *hearken*, or *listen:*

1. It is impolite to —— to conversation which is not intended for our ears.
2. You will find no difficulty in doing the examples, if you —— to the explanation.
3. Young persons should —— to the counsels of their elders.
4. —— unto the words of our great white father in Washington.
5. The frightened mother ——, dreading to hear the sound again.

VII

In the following sentences supply the words *discover* or *invent:*

1. Stephenson is said to have —— the steam engine.
2. It is said that Pythagoras —— the proposition that the square on the longest side of a right-angled triangle is equal to the sum of the squares on the other two sides.
3. Many men are at work trying to —— an electric motor that shall not have this disadvantage.
4. Doubtless not all the properties of electricity have yet been —— .
5. Whitney —— the cotton gin; and Morse, the electric telegraph.

VIII

In the following sentences supply the words *only* or *alone:*

1. She —— of all the family, had courage to go —— into that darkened room.
2. Man shall not live by bread —— .
3. They differ on —— one point, but that —— is a sufficient cause for unhappiness.

4. The —— survivor of all the ship's company lived for many years —— on a desert island.

5. —— virtue can make us happy. Virtue —— can make us happy.

IX

In the following sentences supply the words *sufficient* or *enough:*

1. Have you —— courage to carry you through this ordeal?

2. Many people have money —— for all their needs, but very few have —— money, and I never heard of anybody who thought he had too much.

3. A greedy child never has ——.

4. It is —— for me to know that heaven is a place of rest.

5. We have —— proof of his disloyalty to warrant us in treating him with coldness.

X

In the following sentences supply the words *pale*, *pallid*, or *wan:*

1. In the moonlight the sufferer's face looked —— and worn.

2. A slight flush came over the —— face of the sick girl.

3. And there, their —— faces pinched with the cold, hovered the children of poverty.

4. Miss B. wore a charming costume of —— green.

5. The —— beams of the moon shone in at the window.

XI

In the following sentences supply the words *opportunity* or *occasion:*

1. If you have —— to go to the village this afternoon, will you seize the —— to inquire if our teakettle is mended?

2. I frequently have —— to call upon Mrs. Fox, in connection with our work for the poor children of the church.

3. The short noon recess gives but little —— for going home to dinner.

4. The teacher took —— to say to his class, "You are neglecting golden ——."

5. On such —— she wore a black silk apron.

XII

In the following sentences supply the words *kill*, *murder*, or *assassinate*:

1. President Garfield was ——.

2. After —— his employer, the wretch returned to the barn and resumed his occupation of —— and dressing turkeys for market.

3. The king was —— by a man who shot an arrow at him from behind a great tree in the forest.

4. Forty-seven persons were —— by the explosion of a boiler.

5. Mr. Gilbert —— the burglar in the act of carrying off his booty.

XIII

In the following sentences supply the expressions *consist in* or *consist of*:

1. Diction, as considered in this work, —— three parts: Purity, Propriety, and Precision.

2. Good order —— quiet attention to the duty of the hour.

3. True happiness does not —— having everything our own way.

4. The air —— two gases: oxygen and nitrogen.

XIV

Complete the following sentences by choosing the correct words from the synonyms suggested in brackets:

1. General Gordon led the attack with great (courage *or* fortitude).

2. She bore the operation with great (courage *or* fortitude).

3. We intend to (stop *or* stay) here three weeks.

4. Are you (conscious *or* aware) that it is growing dark?

5. Blanche became (conscious *or* aware) that she was in danger of making a great mistake.

6. Will you spend a week with us at our new summer (house, mansion, palace, *or* residence)?

7. How long is it since Major Carpenter came to this (vicinity, region, *or* neighborhood) to live?

8. Did you find your (labor, work, toil, task, *or* effort) irksome?

9. That is the most tremendous (labor, work, toil, task, *or* effort) that has been accomplished within my remembrance.

10. We should treat our friends with (respect, esteem, regard, deference, *or* reverence), our parents with (respect, esteem, regard, deference, *or* reverence), and God with (respect, esteem, regard, deference, *or* reverence).

XV

Give the derivations of the following words, and use the words correctly in sentences of your own:

Yearn, boyish, object (noun), excite, naughty, business, external, childlike, sanctuary, outlaw, elevate, lacteal, untruth, sixty, verbosity, precipitate, veracity, mysterious, telephone, philosopher, damask, shibboleth, elixir, hurricane, wigwam, caste, smuggle, diminutive, cosmopolitan, catalogue.

XVI

Rewrite the following selection, using as far as possible only Anglo-Saxon words, and observe the effect:

To lessen that disdain with which scholars are inclined to look on the common business of the world, and the unwillingness with which they condescend to learn what is not to be found in any system of philosophy, it may be necessary to consider, that though admiration is excited by abstruse researches and remote discoveries, yet pleasure is not given, nor affection conciliated, but by softer accomplishments, and qualities more easily communicable to those about us. He that can only converse upon questions about which

only a small part of mankind has knowledge sufficient to make them curious, must lose his days in unsocial silence, and live in the crowd of life without a companion. He that can only be useful on great occasions may die without exercising his abilities, and stand a helpless spectator of a thousand vexations which fret away happiness, and which nothing is required to remove but a little dexterity of conduct and readiness of expedients.

No degree of knowledge attainable by man is able to set him above the want of hourly assistance, or to extinguish the desire of fond endearments and tender officiousness; and, therefore, no one should think it unnecessary to learn those arts by which friendship may be gained. Kindness is preserved by constant reciprocation of benefits or interchange of pleasures; but such benefits only can be bestowed as others are capable to receive, and such pleasures only imparted as others are qualified to enjoy. DR. SAMUEL JOHNSON.

XVII

Copy the anecdote of *A Sagacious Dog*, found on page 122, underlining *once* the Anglo-Saxon words, and *twice* those of classical origin.

XVIII

Rewrite the following correctly in all respects:

New haven june 22 1901 My dear friend I expect you are aggravated with me because I have not written to you but I have had a couple of our mutual friends stopping with me and they would not do anything or go anywhere without I went to one morning we went fishing but it was so hot we got awful tired and could not go any further and when we got home we were glad to lay down in fact we spent the balance of the day in the house and the next day we were all two much used up to go to the tennis tournament where there was to be some exceptionable playing by some swell players who had excepted a challenge from our club none of our boys play like they do of course but we lost less games than we expected too and I guess they were surprised at this for they had not considered

us as having much of a character as players we felt dreadfully disappointed at missing the fun father dont say much but he allows we have learned a lesson we will not be apt to forget neither of we three fellows have wanted to go fishing since that time many other events have transpired during these few weeks but I must complete my letter at once if it is to go to you to-day

Yours respectively

II. USE OF ENGLISH DICTIONARIES

226. Importance of the study of the dictionary. Since a dictionary is not only a storehouse of words, but also an authority as to the usage of the best authors, its value as an aid to correct diction is obvious. Many students are not familiar enough with this invaluable aid to English composition to understand its true worth. It will be well to consider carefully at this point some special features of the dictionary which bear directly on the student's diction.

227. Special merits of dictionaries. Several first-class dictionaries are now in common use. Although in the main their characteristics are the same, yet each of them has some features which make it of special interest. *Webster's International* is particularly good for derivation and definition; *Worcester*, for spelling; *The Century*, for the size of its vocabulary and for the treatment of new words and expressions; *Skeat*, for etymology and history of words; and *The New English* (not yet completed), for a combination of these features.

228. Interesting features of unabridged dictionaries. An unabridged dictionary, if wisely used, is one of the most

valuable aids to accurate writing. Students frequently fail to realize how much of genuine interest is contained between the covers of these books. The following are the most essential facts to be found there.

1. *Brief history of the English language.* This is found in the introductory pages. If the matter is not already familiar from class work, it would be both interesting and profitable for the student to read those pages with care.

2. *Pronunciation.* Most students are well aware that the correct pronunciation of a word may be ascertained by consulting the dictionary, but not all of them know the meaning of the marks used to indicate the pronunciation.

(1) Marks of pronunciation. The most common marks are the macron (*nā-tion*); the breve (*nĕt*); the diæresis (*zoölogy*); the dot (*ȧsk*); the wave (*fe͠rn*); the circumflex (*ûrn*); the cedilla (*façade*).

(2) Most common vowel sounds:

ā as in āle.
å as in senåte.
ă as in ăm.
ȧ as in ȧsk.
a̱ as in a̱ll.
ä as in fäther.
(a) as in fin(a)l.

ē as in ēve.
ĕ as in ĕnd.
ê as in êvent.
e͠ as in fe͠rn.
(e) as in prud(e)nce.

ī as in īce.
ĭ as in ĭdea.
ĭ as in pĭn.

ō as in ōld.
ô as in ôpen.
ŏ as in ŏdd.
ô as in ôrb.

ū as in ūse.
û as in ûnite.
ŭ as in ŭp.
u̱ as in ru̱de.
u̱ as in fu̱ll.
û as in ûrn.

(3) Consonants and vowels. A vowel is a sound produced by the vocal organs in an open position. The vowels are five in number: *a*, *e*, *i*, *o*, and *u*. A consonant is a sound produced by the articulation, or closing, of the vocal organs.

(4) Diphthongs and digraphs. A diphthong is a combination of vowel sounds pronounced in one syllable. A digraph is a combination of vowels or consonants which together have but one sound. The following are a few of the most common diphthongs and digraphs:

Diphthongs:

ou as in out.
oi as in oil.

Digraphs:

ai as in rain.
eo as in people.
ou as in soup.
ou as in soul.
ph as in phalanx.
ch as in chorus or chair.

(5) Some consonant sounds needing to be studied with special care are:

c and *g*, hard before *a*, *o*, and *u*, soft before *e*, *i*, and *y* (*cat*, *cell*, *city*, *cot*, *cut*, *cycle*); *ch* hard as in *chorus*, soft as in *chair*; *th*, surd as in *thin* and *worth*; sonant as in *then* and *smooth*; *s*, surd as in *so* and *this*; sonant as in *has* and *wise*.

(6) Syllables and accents. A syllable is a succession of sounds produced by one impulse of the breath.

Syllables are indicated in the dictionary by the use of hyphens. In the sense which applies here, accent is a superior force of voice or of articulate effort upon some particular syllable of a word. The term is also applied to the mark (′) which is used to indicate that a syllable is accented. Many words have two accents, a *primary* and a *secondary;* the primary demanding a greater stress of voice than the secondary.

Ex. Mul′-ti-pli-cā′-tion.

(7) Some rules for syllabication:

a. A compound word, the members of which are words with meanings still distinctly retained in the compound, is regularly divided into syllables.

Ex. Foot-stool; book-cover.

b. Two letters forming a diphthong or digraph are not to be separated.

Ex. Princess-es.

c. Two vowels coming together, and sounded separately, belong to separate syllables.

Ex. A-orta; sci-ence; moi-ety.

d. Certain consonants do not usually *end* a syllable.

(a) *c* and *g* when soft (*enti-cing; wa-ger*).

(b) *t, s, z, c, sc, g,* and *d,* which, when followed by *i* or *e,* give the sound of *sh* (*ra-tional; o-cean*).

(c) *s, z, t,* and *d,* which, when followed by *u,* give the sound of *sh, zh, ch,* or *j* (*cen-sure; sei-zure; na-ture; ver-dure*).

e. Certain consonants do not *begin* a syllable.

(a) *x*, with the sound of *ks* or *gz* (*anx-ious; ex-actly*).

(b) *r* preceded by *â* or *ē* (*pâr-ent; avēr-age*).

(c) Single *l*, *n*, or *v*, followed by *i*, with the sound of consonant *y* (*fol-io; gen-ius; sav-ior*).

f. Prefixes and suffixes are often separated.

Ex. Sweet-ish; eat-able.

g. When a single consonant or a digraph comes between two sounded vowels, it usually joins the following vowel.

Ex. Rea-son; no-tify; fa-ther.

This rule, however, has some exceptions; for example,

h. When two or three consonants, capable of beginning a syllable, come between two sounded vowels, *they may all be joined to the following vowel;*

(a) When the preceding vowel is long and accented (*enā'-bling; Hē'-brew; ī'-dler*),

(b) When the following vowel is in an accented syllable (*o-blige'; re-proof'*).

i. When two or more consonants, capable of beginning a syllable, come between two sounded vowels, *one may be joined to the preceding vowel;*

(a) When the vowel is short (*tăb-let; rĕs-cue; mŭs-ket*),

(b) When the consonants are *st*, *str*, or *sp*, if the preceding or following syllable is accented (*mas'-ter; aus-tere'; oys'-ter*).

j. When a consonant is doubled, the division of the syllables is usually made between these two letters.

Ex. Rob-ber; bed-ding; bril-liant.

3. *Spelling.* Whenever the student is in any doubt about the absolutely correct form, he should consult the dictionary. Some of the words which are most often misspelled are: irregular plurals; words which require the doubling of a consonant before adding a syllable beginning with a vowel; words ending in *ceed*, *cede*, and *sede;* and words containing *ei* or *ie*. When two or more forms of spelling are permissible, the preferred form, which is always given first, should be the one selected for use.

4. *Derivation and history of words.* The derivation of a word often helps to precision of diction, although as was shown in Section 215 the word may have had successive meanings in the course of its history, and may at the present time be used in a sense not readily allied with its etymology. These facts are shown in the example given below.

Derivation and history: Siesta, *n.* [Sp.: Pg. *sesta*, from Lat. *sexta*, the sixth hour after sunrise, *i.e.* the hour of noon.]

Definition: A short sleep taken about the middle of the day, or after dinner.

Criticism: Foreign word, not domesticated. An illustration of a large class of words introduced by travelers in foreign countries.

Illustration: In Spain no business is done during the middle of the day, as all the inhabitants are then taking a *siesta*.

5. *Synonyms* (see § 219).

6. *Dictionary of fictitious persons and places.* This gives in a condensed form facts which are hard to find, unless the student has the use of a large library.

7. *Pronouncing gazetteer.* This contains the accepted pronunciation of proper names often met with in reading and study.

8. *Pronouncing biographical dictionary.* This gives in abridged form many of the most essential facts already referred to as being found in *Lippincott's Biographical Dictionary.*

9. *Familiar words, phrases, and proverbs taken from other languages.*

10. *Important abbreviations.*

11. *Some marks commonly used in the correction of proof.* The meaning and use of the most common marks used in the correction of proof are shown below in connection with a page of a high-school pupil's theme.

Many of the marks explain themselves, but the following may require explanation:

δ	(Lat. *dele*) take out.
9	turn a reversed letter.
≠	a space or more space between letters or words.
⌒	less space or no space between letters or words.
⌊ ∽ ⌋	carry a word farther to the left or right.
⌐	raise a letter, word, or character sunk below the proper level.
⌊	sink a letter, word, or character raised above the proper level.
⁀	print as a single character: as a͡e = æ.
¶	make a new paragraph.

No ¶	no paragraph needed here.
═══	put in small capitals.
═══	put in capitals.
.....	(with *stet* in margin) restore words crossed out.
tr.	transpose.
wf.	wrong font.
l.c.	lower case; that is, put in small or common letters a word or letter that has been printed in capitals or small capitals.
s.c.	see copy.

Sir Roger at a Ball-Game

When the Academy team cam/e upon the campus in their padded suits, Sir Roger rose from his sEat, and stared at them in great surprise. As soon as ue could make him self heard he said, "Why, those youths have not half washed and dresed themselves this morning."

The people who sat near by looked first astonished and then amused. I gently pulled my old friend down into his saet, just as the umpiresaid, "Play ball/." ¶ Our Captain, Joe Peavey, struck a ball over the *outfield* and the high board fence ~~beyond,~~ giving three of our men time to get in. The last man slid for the home plate amid great applause. Sir Roger seized me by the arm, shouting, "The young man is dead, poor thing! killed by that awful ball! O, your barbarous customs!"

12. *Pictorial illustrations.* The details in the pictures are so clearly indicated that they furnish much valuable information to one who will take pains to study them carefully.

EXERCISE

I

Look up the following words in an unabridged dictionary, name all the marks of pronunciation, and pronounce the words:

Multiplication, canon, façade, discrepancy, isolated, inquiry, glacier, extempore, meningitis, precise, allopathy, sinecure, panegyric, posthumous.

II

Copy the derivation and history of the following words, according to the model given in Section 228, 4:

Boycott, quiz, mugwump, nihilist, quorum, soupçon, shibboleth, tobacco, heathen, pagoda.

III

From the list of fictitious persons and places given at the back of the dictionary, explain the following expressions:

1. Apostle of the English.
2. Lone Star State.
3. Man with the Iron Mask.
4. Apostle of the Indians.
5. Mother Goose.
6. Mutual Admiration Society.
7. Almighty Dollar.
8. Cabal.
9. Star Chamber.
10. Wheel of Fortune.

IV

Pronounce the following words, observing carefully the marks used in the pronouncing gazetteer at the back of the dictionary:

Choctaw Indians; Cossack; Dunsinane; Chateaux en Espagne; Chevalier.

V

Pronounce the following words, observing carefully the marks of pronunciation used in the biographical dictionary at the back of *Webster's Dictionary:*

Ossian; Munchausen; Paderewski; Tolstoi; Taliaferro; Rizzio; Murillo; Massasoit; Kossuth; Rameses; Cœur de Lion; Boccaccio; Fatima; Liszt; Chateaubriand.

VI

Explain the meaning of the following words and phrases:

À bon marché; ad libitum; multum in parvo; anno Domini; faux pas; comme il faut; coup d'état; in loco parentis; fin de siècle; amour propre.

VII

Correct Exercise XVIII on page 332, using the proof reader's marks of correction as noted in Section 228, 11.

VIII

Find the meaning of the following expressions from the pictorial illustrations given at the back of the dictionary:

1. Doric; Ionic; Corinthian; caryatid; cupola; dormer window; entablature; gable; hip roof; frieze; Mansard roof; turret; wainscot.

2. Battering-ram; blunderbuss; bayonet; blockhouse; poleax; dagger; catapult; javelin; lance; gun carriage; knapsack; grape-shot; portcullis; pontoon bridge.

SUMMARY

229. Diction treats of the selection and the right use of words, and is based on the usage of the majority of the best English writers. The chief qualities of diction are purity, propriety, and precision.

Purity consists in using only those words which have a present and accepted use in our language. A violation of purity is called a barbarism. The chief classes of barbarisms are foreign words not domesticated, obsolete words, new words not sanctioned by good usage, "hybrids," technical, provincial, and low, colloquial, or vulgar words.

Propriety consists in choosing words that properly express the intended meaning. A word or phrase which does not convey the idea intended by the author is an impropriety. A violation of the principles of grammar is a solecism. The chief classes of solecism arise from the use of wrong forms of the preterite and perfect participle; from the use of verbs for nouns, or adjectives for adverbs; and from the coining of unauthorized verbal forms from nouns or adjectives. Etymology is not always a safe guide to propriety, because of the many changes which take place in the meanings of words. The surest way of attaining propriety is carefully to observe and imitate the usage of the best writers and speakers of the present time.

Precision consists in choosing from several synonyms, or words of like meaning, the best possible word to express the writer's exact idea.

A good vocabulary should include both Anglo-Saxon and classical words. The pupil should aim constantly to increase not only the number of words that he understands, but particularly the number of words that he uses.

The chief features of an English dictionary are: a brief history of the English language; the spelling and pronunciation of words; the derivation, history, and meanings of words; synonyms; a dictionary of fictitious persons and places; a pronouncing gazetteer; a pronouncing biographical dictionary; familiar words, phrases, and proverbs from foreign languages; important abbreviations; marks used in the correction of proof; and pictorial illustrations.

Part IV

CHAPTER XVI

IMPORTANT FORMS OF PROSE

Literature is the fruit of thinking souls. — Carlyle.

I. DESCRIPTION

230. Value of detailed study of important prose forms. In earlier chapters of the book the subjects of description, narration, and exposition were taken up in a practical way intended to be the most helpful to the student at that period in his course. There is still needed, to complete the work thus begun, a more detailed study of these important forms of prose. The student will find this broader treatment advantageous in two ways: (1) By analysis and criticism of standard prose selections as models of composition, he will be able to improve his own style; and (2) By analysis and criticism of these selections as examples of literary forms, he will gain valuable help in his study of the English requirements.

231. Nature and value of description. A description is, in a sense, a pen picture of an object, a place, or a person, which the writer wishes to present to the reader's mind. It gives the general character of the object, the place, or the person, and its essential parts, with their characteristics. Its value

is similar to that of the fine painting or photograph; that is, it increases the number and the accuracy of the reader's concepts, and often appeals strongly to his emotions by some impression of beauty, grandeur, mystery, horror, or humor which it conveys.

232. Kinds of description. It is not necessary to detail again the more or less distinct types of description. It will be sufficient to refer the student at this point to Sections 92–96 of Chapter IV, Section 106 of Chapter V, and the whole of Chapter VI.

The objects, places, and people described may be real or imaginary. If they are real, the description should be based on accurate observation, judicious selection, and logical arrangement. The point of view should be most carefully determined and consistently adhered to throughout a single description, unless an abrupt or definite change is made in order to serve some special purpose. It may, of course, be made broad enough to show the appearance of an object in different positions, for example; or the appearance of a person under different conditions (see § 155, 2).

If the objects, scenes, or persons to be described warrant a free use of the imagination, the writer's aim should be to make the description as picturesque as is consistent with probability, or at least with possibility. In writing on such a subject as "Tullia" (the daughter of Cicero) the student should select, from the available material concerning the appearance, the training, the habits, and the character of Roman maidens of the Augustan Age, those facts that are most interesting and most likely to

apply to a girl of Tullia's probable inheritance and social position. He will then supply enough probable details to give the maiden the vivid reality of an individual rather than the vagueness of a type.

If the imagination is to be used in producing a strong impression rather than a detailed picture, the characteristics selected should be intensely vivid, few in number, and massed so as to enhance one general impression rather than to call attention to themselves as details.

Very often, of course, a description combines with the actual details supplied by the observer a large number of suggestive terms, which give the reader a vivid general impression. This kind of description is hard to manage skillfully, but may be very effective when cleverly handled. In the following descriptions the suggestive terms are italicized:

Ex. 1. Below him lay Keyport Village, built about a rocky *half-moon* of a harbor, its old wharves piled high with rotting oil-barrels and *flanked* by empty warehouses, behind which *crouched* low, gray-roofed cabins, *squatting* in a tangle of streets, with here and there a white church spire tipped with a *restless* weather-vane. Higher, on the hills, were *nestled* some old homesteads with sloping roofs and wide porches, and away up on the *crest* of the heights, overlooking the sea, stood the more costly structures with *well-shaved* lawns spotted with *homesick* trees from a warmer clime, their *arms stretched appealingly* toward the sea.

At his feet lay the *brimming* harbor itself, dotted with motionless yachts and various fishing-craft, all reflected upside down in the still sea, its *glassy* surface rippled now and then by the dipping buckets of men washing down the decks, or by the quick *water-spider* strokes of some lobster-fisherman, — the click of the row-locks *pulsating* in the *breathless* air.

On the near point of the *half-moon* stood Keyport Light, — an old-fashioned *factory chimney* of a Light, — built of brick, but painted

snow-white with a black *cigar band* around its middle, its top surmounted by a copper lantern. This flashed red and white at night over a radius of twenty miles. Braced up against its base, for a *better hold*, was a little building *hiding* a great fog-horn, which on thick days and nights *bellowed* out its welcome to Keyport's best.

On the *far point of the moon* — the one opposite the Light, and some two miles away — stretched sea-meadows broken with clumps of rock and shelter-houses for cattle, and between these two points, almost athwart the mouth of the harbor, *like a huge motionless whale*, lay Crotch Island, its *backbone knotted* with summer cottages. Beyond the island away out under the white glare of the risen sun could be seen a speck of purplish-gray *fringed* with bright *splashes* of spray glinting in the dazzling light. This was Shark's Ledge.

F. Hopkinson Smith's "Caleb West, Master Diver."

Ex. 2. A row of seventeen glorious diamonds, as large almost as filberts, encircled not too tightly, the neck a first time. Looser, gracefully fastened thrice to these, a *three-wreathed festoon*, and pendants enough (simple *pear-shaped*, multiple *star-shaped*, or clustering amorphous) encircle it, *enwreath* it, a second time. Loosest of all, softly *flowing round* from behind, in *priceless catenary*, *rush* down two broad threefold rows; seem to throw themselves, round a very *Queen of Diamonds*, on the bosom; then *rush on*, *again separated*, as if there were length in plenty; the very tassels of them were a fortune for some men. And now lastly, two other inexpressible threefold rows, also with their tassels, will, when the Necklace is on and clasped, unite themselves behind into a doubly inexpressible sixfold row; and so *stream down*, together or asunder, over the hind-neck, — we may fancy, like *lambent Zodiacal or Aurora-Borealis fire*.

Carlyle's "The Diamond Necklace."

233. Character sketches. Character sketches are what their name indicates, word portraits of the personalities of men and women. They are sometimes introduced by brief descriptions of personal appearance, which seems to be indicative of character, as in the example given below.

Occasionally they contain some narration in the form of anecdote illustrating special characteristics, or they state, and perhaps discuss with more or less fullness, some ruling motive in the life of the person described.

Ex. In personal appearance he [Ibsen] is rather short, but impressive and very vigorous. He has a peculiarly broad and high forehead, with small, keen, blue-gray eyes, "which seem to penetrate to the heart of things." His firm and compressed mouth is characteristic of "the man of the iron will," as he has been called by a fellow-countryman. Altogether it is a remarkable and significant face, clear-seeing and alert, with a decisive energy of will about it that none can fail to recognize. It is far indeed from the typical "pure, extravagant, yearning, questioning artist's face." It recalls rather the faces of some of our most distinguished surgeons; as is perhaps meet in the case of a writer who has used so skillful and daring a scalpel to cut to the core of social diseases. In society, although he likes talking to the common people, Ibsen is usually reserved and silent; or his conversation deals with the most ordinary topics. When, however, he is among intimate friends, he seems to have some resemblance to his own Dr. Stockmann.

HAVELOCK ELLIS.

234. Caricature. A caricature differs from a character sketch, in that it so exaggerates one or more traits of character that the portrait is distorted. If the writer's intention is supposed to be that of giving a fair and truthful picture of the person described, a caricature is entirely out of place (see § 97, 3). Such inappropriate caricatures are often found in the absurd descriptions of political candidates. Other more legitimate uses of caricature are found in the writings of Dickens, Thackeray, Samuel L. Clemens (Mark Twain), Charles Browne (Artemus Ward), and Eugene Field. It will be interesting to contrast the

method of description in the following caricatures with the method used in the character sketch of the example in Section 233.

Ex. 1. The speaker's square fore-finger emphasized his observation by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for a base, while his eyes found commodious cellarage in two dark caves over-shadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders — nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact as it was — all helped the emphasis. DICKENS' "Hard Times."

Ex. 2. Lady Susan is, as everybody knows by referring to the "British Bible," a daughter of the great and good Earl Bagwig before mentioned. She thinks everything belonging to her the greatest and best in the world. The first of men naturally are the Buckrams, her own race: then follow in rank the Scrapers. The General was the greatest general: his eldest son, Scraper Buckram Scraper, is at present the greatest and best; his second son the next greatest and best; and herself the paragon of women.

Indeed, she is a most respectable and honorable lady. She goes to church, of course: she would fancy the church in danger if she did not. She subscribes to the church and parish charities, and is a directress of many meritorious charitable institutions. She is a model of a matron.

The tradesman never lived who could say that his bill was not paid on the quarter-day. The beggars of her neighborhood avoid

her like a pestilence; for while she walks out, her domestic has always two or three mendicity tickets ready for deserving objects. Ten guineas a year will pay all her charities. There is no respectable lady in all London who gets her name more often printed for such a sum of money.

THACKERAY'S "The Book of Snobs."

EXERCISE

I

Write not less than four hundred words, describing each of the following objects in as interesting a way as possible, without using imagination to any marked degree:

1. Some familiar monument or statue.
2. Some splendid public building.
3. Some historical or especially beautiful tree.
4. A street car.
5. The most remarkable animal you have ever seen.

II

Write at considerable length on one of the following subjects, making at the end of your paper a list of the imaginative parts of your description:

1. The Garden of the Gods.
2. A Miner's Camp at Cape Nome.
3. A Southern Plantation.
4. A Forest Scene in California.
5. A Prairie Fire.

III

Write character sketches of the following literary creations, stating at the end of the paper what impressions you tried to make most prominent:

1. Tito Melema, in George Eliot's "Romola."
2. Colonel Newcome, in Thackeray's "The Newcomes."

3. Lady Macbeth, in Shakespeare's "Macbeth."
4. Shylock, in Shakespeare's "The Merchant of Venice."
5. Brutus, in Shakespeare's "Julius Cæsar."
6. Hepsibah Pyncheon, in Hawthorne's "The House of the Seven Gables."
7. Sir Launfal, in Lowell's "The Vision of Sir Launfal."
8. The Lady, in Milton's "Comus."
9. Rebecca, in Scott's "Ivanhoe."
10. Godfrey Cass, in George Eliot's "Silas Marner."
11. Moses, in Goldsmith's "The Vicar of Wakefield."
12. Princess Ida, in Tennyson's "The Princess."
13. Achilles, in Pope's "Iliad."
14. Hawkeye, in Cooper's "The Last of the Mohicans."
15. The Ancient Mariner, in Coleridge's "The Ancient Mariner."

IV

Bring to class from your reading three caricatures that seem to you to be inappropriate because misleading.

V

Write a caricature on each of the following subjects, making it of such a nature as not to be misleading, but to justify its purpose of satire or good-humored ridicule:

1. A Conceited Fop.
2. A Selfish Coquette.
3. A Miser.

II. NARRATION

235. Nature and value of narration. Narration is the relation of connected events, real or imaginary. The narration of real events should be direct, accurate, and simple, from the point of view of the eye witness or impartial

observer (see §§ 98–100). Imaginative narration usually is the ideal presentation of probable, or at least possible, facts. The chief value of narration lies in its interest and in its appeal to the imagination and emotions.

236. Kinds of narration. The chief varieties of longer narration are histories, biographies, and autobiographies, travels, short stories, and novels. The shorter miscellaneous forms are news items, anecdotes, summaries, diaries, etc.

Histories

237. Definition of history. History is often defined as "a record of past events." More definitely it is a connected story of the progress of civilization in a country. Historians no longer throw the chief emphasis upon wars, but give due prominence to the making of laws, the development of inventions, and the causes of the educational, political, and social changes brought about by time.

History should be carefully distinguished from tradition, which is the oral account of past events. Since the latter undergoes many changes in its transmission from father to son, obviously it is less reliable than history, and its use is admissible only when history cannot be obtained. Tradition, however, may reveal much concerning the thoughts and customs of an earlier age.

238. The historical spirit. Certain essentials are requisite for what is called the "historical spirit." These are a keen perception of the interesting and epoch-making events, a logical grasp of the relation of cause and effect,

a fine sense of proportion, and a power of accurate selection. These traits enable the writer to estimate fairly the meaning of past events. The historical spirit is admirably exemplified in the writings of John Richard Green.

Biographies

239. Definition of biography. A biography is the life history of one person written by another. Plutarch's "Lives," Boswell's "Life of Johnson," and Hawthorne's "Biographical Stories" are familiar illustrations of good biographies of different types.

240. Characteristics of good biographies. Good biographies must be accurate, well proportioned, interesting, and full of vigor. The difficulty of securing all these characteristics in a single piece of written work is obvious. Time, talent, hard labor, discriminating critical power, and a fine sympathy are requisite to the person who would do such a piece of work. The young writer is not prepared to execute a long and critical biography. Nevertheless, writing of this kind may with profit be practiced on a small scale. The subjects chosen should lie within the range of the pupil's knowledge and research.

241. Autobiographies. An autobiography is a life history written by the individual himself. Its chief charm, unlike that of the biography, may reside in the personal element. Egotism or unfair distortion of facts should of course be avoided; but the presentation of facts colored by personal feeling affords an opportunity for an interesting composition. The use of the first person favors

an easy, somewhat conversational style, and allows the introduction of interesting anecdotes that would be out of place elsewhere. The chief danger of an autobiography is the unconscious lack of proportion. It is extremely difficult for the best of men to see themselves as others see them. While they are explaining, directly or indirectly, their motives, ideals, and successes and failures, they are frequently failing to set their life-work in its proper environment and in its relation to the life-work of other people. Familiar and interesting autobiographies are those of Benvenuto Cellini, Benjamin Franklin, and Joseph Jefferson.

Travels

242. Nature and value of travels. A book of travel is a combination of description and narration which records observations, experiences, and impressions obtained during the writer's travel in his own or a foreign land. The chief interest lies either in the novelty of the description and narration, and of the writer's conclusions therefrom, or in the charm of the style. The first value is shown in such books as Henry M. Stanley's "In Darkest Africa" and Henry Drummond's "Tropical Africa"; the second is illustrated by Mark Twain's "Innocents Abroad."

243. Characteristics of style. A book of travel is intended primarily to be interesting, accurate in its observations, and fair in its general statements. It does not, however, profess necessarily to cover the whole range of possible description or narration connected with its subject, nor does it aim to give a scientific treatise. It is preëminently

personal, and its value must depend upon the judgment and talent of the writer.

Short Stories

244. Nature and value of short stories. The short story is a novel in miniature, usually with a simple but well-constructed plot, life-like characters, and good dialogue. It differs from a "sketch" in that, although it is short, it is compactly constructed, and contains distinct threads closely woven together. The "sketch" more often gives merely a single impression or a single phase of character. It bears the relation to a short story that a few bold strokes by way of outline bear to the finished portrait.

245. Subject-matter of short stories. Nearly every subject that can be treated in the novel, together with many subjects inadmissible in the more pretentious form of writing, has been treated in a short story. The range extends from the ethical to the merely amusing, from the sublime to the ridiculous. Familiar illustrations, deserving careful analysis, are Edward Everett Hale's "A Man without a Country," Will Dromgoole's "The Heart of Old Hickory," Kipling's "The Drums of the Fore and Aft," Stevenson's "The Bottle Imp," Ruth McEnery Stuart's "Sonny's Diploma," Thomas Nelson Page's "Marse Chan," and George W. Cable's "In Creole Days."

Miscellaneous Forms of Narration

246. News items. In our day, when journalism has reached a prominence hitherto undreamed of, the writing of news items in our best daily papers has become almost

an art. News items should be clear, direct, and vivid. The following illustrations show a poor way and a better way of noting the same fact in newspaper form.

Ex. 1. The walls of the Central Opera House have often resounded with festal mirth, but never before last night have there been so loud and hearty sounds of merriment. The devotees of Terpsichore woke the echoes until a late hour last night. Fully one hundred couples were upon the floor at one time. The host and the hostess, Mr. and Mrs. Brown of 151 Lincoln Avenue, led the grand march with which the dancing began. Miller's orchestra of twelve pieces furnished music for sixteen numbers. T. W. Mabrey, whose catering has won him such well-merited fame, furnished the refreshments.

Ex. 2. Mr. and Mrs. Brown entertained two hundred of their friends last night at the Central Opera House. Miller's orchestra furnished the music for the dancing and Mabrey catered.

247. Anecdotes. Difficult as it undoubtedly is to write a good long narration, it is still more difficult to write or tell successfully a short, pithy anecdote. Some good periodicals pay a hundred dollars, or even more, for an original anecdote well told. The telling of anecdotes may well be regarded as an art, and one to be cultivated. The anecdote should have one striking point, which is brought out strongly and concisely. It should end as soon as this has been done. Many of our best anecdotes are of a humorous or dramatic nature, but there may be other kinds, as is seen on page 122. The following is an anonymous illustration of the humorous kind.

Ex. The palm of absent-mindedness is probably taken by a learned German whom a Berlin comic paper calls Professor Dusel of Bonn. One day the professor noticed his wife placing a large bouquet on his desk.

"What does that mean?" he asked.

"Why!" she exclaimed, "don't you know that this is the anniversary of your marriage?"

"Ah, indeed, is it?" said the professor politely. "Kindly let me know when yours comes around, and I will endeavor to reciprocate the favor!"

248. Diaries. A diary is an intimate record of personal observations, experiences, and impressions. Its chief value is just this intimacy and sincerity of expression. Weather bulletins, moralizing, and long extracts from books are usually to be avoided. One of the most famous and oft-quoted diaries is that of Samuel Pepys, giving an account of the stirring events of his own day. It is as interesting as many novels, and well repays a careful reading. The following is a brief extract.

August 31st (1668). To the Duke of York's playhouse, and saw "Hamlet," which we have not seen this year before; or more; and mightily pleased with it, but above all with Betterton, the best part, I believe that ever man acted.

September 1. To the fair, and there saw several sights; among others, the mare that tells money and many things to admiration.

2nd. Fast-day for the burning of London strictly observed.

3rd. To my booksellers for "Hobbs's Leviathan," which is now mightily called for: and what was heretofore sold for 8*s*. I now give 24*s*. at the second hand, and is sold for 30*s*., it being a book that the Bishops will not let be printed again.

4th. To the fair to see the play "Bartholomew-fair," with puppets. And it is an excellent place; the more I see it, the more I love the wit of it; only the business of abusing the Puritans begins to grow stale and of no use, they being the people that at last will be found the wisest. This night Knipp tells us that there is a Spanish woman lately come over that pretends to sing as well as Mrs. Knight; both of whom I must endeavor to hear.

5th. To Mr. Hale's new house, where I find he hath finished my wife's hand, which is better than the other. And here I find Harris's picture done in his habit of "Henry the Fifth"; mighty like a player, but I do not think the picture near so good as any yet he hath made for me; however, it is pretty well.

249. Letters. In the seventeenth and eighteenth centuries letters formed a distinct class of prose writing. The "Letters of Junius," the "Letters of Mary Wortley Montagu," and the voluminous letters which Richardson embodied in his "Clarissa Harlowe," are illustrations of very different types of letters. They were studied, elaborate, and rather formal combinations of description, narration, and exposition. The following extract is a quaint love letter:

My most sweet Husband: How dearly welcome thy kind letter was to me, I am not able to express. The sweetness of it did much refresh me. What can be more pleasing to a wife than to hear of the welfare of her best beloved, and how he is pleased with her poor endeavors! I blush to hear myself commended, knowing my own wants, but it is your love that conceives the best, and makes all things seem better than they are. I wish that I may be always pleasing to thee, and that those comforts we have in each other may be daily increased, as far as they are pleasing to God. I will do any service wherein I may please my good husband. I confess I cannot do enough for thee; but thou art pleased to accept the will for the deed, and rest contented.

I have many reasons to make me love thee, whereof I will name two: First, because thou lovest God; and, secondly, because thou lovest me. If these two were wanting, all the rest would be eclipsed. But I must leave this discourse, and go about my household affairs. I am a bad housewife to be so long from them; but I must needs borrow a little time to talk with thee, my sweetheart. The term is more than half done. I hope thy business draws to an end. It will be but two or three weeks before I see thee, though they be

long ones. God will bring us together in his good time; for which time I shall pray. I thank the Lord, we are all in health. We are very glad to hear so good news of our son Henry. The Lord make us thankful for all his mercies to us and ours. And thus, with my mother's and my own best love to yourself and all the rest, I shall leave scribbling. The weather being cold, makes me make haste. Farewell, my good husband; the Lord keep thee.

Your obedient wife,

MARGARET WINTHROP.

Groton (England), November 22 (1628).

WINTHROP'S "The History of New England."

EXERCISE

I

Bring to class from your own reading an extract of not more than a page, dealing with each of the following subjects in what you consider the true historical spirit; note the author's methods:

1. Character Sketch of Some Sovereign or Historical Leader.
2. A National Crisis.
3. Methods of Reconstruction after Some Revolution.
4. Merits and Defects of a Certain Form of Government.
5. Contrast between Two Characters, Events, or Epochs.

II

By consultation of the books available in your library, make a list of not less than six good biographies, not already mentioned in this text-book; and, after reading, state the special merits of *one* of these books.

III

Write a brief biography of each of the following personages, using some good short biography as a model:

1. Queen Victoria.
2. Rameses II.
3. Kapiolani, Queen of the Sandwich Islands.
4. General Robert E. Lee.
5. Mercedes of Castile.

IV

Write your autobiography, making it as truthful and natural as possible.

V

Write papers of six or seven hundred words on any two of the following subjects of imaginary travel:

1. Through Siberia by Sledge.
2. Up the Nile.
3. Around Tokio in a Jinrikisha.
4. Through California on a Bicycle.
5. Over the Rockies in an Observation Train.

VI

Write short stories suggested by the following topics:

1. A Story of Adventure.
2. A Ghost Story.
3. A Spirited Story for Children (between the ages of 8 and 10).
4. A Story based on Character Study.
5. A Humorous Dialect Story.

VII

Write in about fifty words news items based on the following suggestions:

1. A High-School Graduation.
2. The Result of a Football Game.
3. An Accident which Terminated Happily.
4. The Result of the State Elections.
5. The Announcement of an Approaching Musical Convention.

III. EXPOSITION

250. Nature and value of exposition. Exposition is the act of unfolding, defining, explaining, or interpreting. Strictly speaking, a material object or an actual event is not a subject for exposition; but a general term, as *fowl*, *perspective*, or *doctrine of expansion*, or a proposition, as "The Republic is better than the Limited Monarchy," or "Honesty is the Best Policy," are suitable subjects. The interpretation of the individual object or event takes the form of description or narration; the interpretation of the general concept takes the form of exposition. The chief value of this form of prose is that it presents the idea of a class rather than of an individual, or that it sums up the legitimate conclusions to be drawn from the observation of many illustrations of a truth.

251. Kinds of exposition. The chief kinds of exposition are essays, orations, and debates. Among the less important forms of exposition, book reviews are of the most practical value to the student.

Essays

252. The informal essay. This form of prose was carried to a high degree of perfection in the eighteenth century by the founders of the *Spectator* and the *Tatler*, Addison, Steele, and their collaborators, who furnished charming and entertaining papers on the manners and customs of their times. With the amusement, the thoughtful reader can find plenty of instruction. The somewhat informal and altogether charming type of essay is well illustrated

in the familiar "Sir Roger de Coverley Papers" of Addison, and in the "Essays of Elia" by Charles Lamb. The following extract shows the general style.

Ex. There was pleasure in eating strawberries before they became quite common; in the first dish of pease, while they were yet dear; to have them for a nice supper, a treat. What treat can we have now? If we were to treat ourselves now — that is, to have dainties a little above our means, it would be selfish and wicked. It is the very little more that we allow ourselves beyond what the actual poor can get at, that makes what I call a treat; when two people living together, as we have done, now and then indulge themselves in a cheap luxury, which both like; while each apologizes, and is willing to take both halves of the blame to his single share. I see no harm in people making much of themselves, in that sense of the word. It may give them a hint how to make much of others. But now, what I mean by the word, — we never do make much of ourselves, — none but the poor can do it. I do not mean the veriest poor of all, but persons as we were, just above poverty.

I know what you were going to say, that it is mighty pleasant at the end of the year to make all meet; and much ado we used to have every Thirty-first Night of December to account for our exceedings; many a long face did you make over your puzzled accounts, and in contriving to make it out how we had spent so much, or that we had not spent so much, or that it was impossible we should spend so much next year; and still we found our slender capital decreasing; but then, betwixt ways, and projects, and compromises of one sort or another, and talking of curtailing this charge, and doing without that for the future, and the hope that youth brings, and laughing spirits (in which we were never poor till now), we pocketed up our loss, and in conclusion, with "lusty brimmers" (as you used to quote it out of *hearty, cheerful Mr. Cotton*, as you called him), we used to welcome in "the coming guest." Now we have no reckoning at all at the end of the Old Year, — no flattering promises about the New Year doing better for us.

CHARLES LAMB'S "Essay on Old China."

253. The formal essay. The formal essay seeks to give definite and accurate information and instruction. It is a species of exposition, rather brief in form, impersonal in tone, addressed to the intellect, and aiming to treat its subject exhaustively, though not necessarily in minute detail. Unlike the informal essay, it must be carefully constructed in outline, method of development, and form of expression. In the more didactic forms, the writer must be so thorough a master of his subject as to be able to speak as one having authority. Macaulay, De Quincey, and some of the essayists of our own day use this form of writing.

The formal essay is primarily critical or scientific in character, rather than descriptive. The purpose of the critic is not chiefly to find fault. His true function is to give a fair view of his subject. A critic should have a definite and authorized standard of criticism, based on his own thorough investigation and that of other specialists. He should have keenness of perception for new truth, without a foolish anxiety to adopt the new merely because it is new. Above all, he should be fair-minded, and able to give a judgment unbiased by personal prejudice. The following extract illustrates the general tenor of a familiar type of the critical essay.

Ex. We are anxious not to exaggerate; for it is exposition rather than admiration that our readers require of us here; and yet to avoid some tendency to that side is no easy matter. We love Burns, and we pity him; and love and pity are prone to magnify. Criticism, it is sometimes thought, should be a cold business; we are not so sure of this; but, at all events, our concern with Burns is not exclusively that of critics. True and genial as his poetry must appear, it is not chiefly as a poet, but as a man, that he interests

and affects us. He was often advised to write a tragedy: time and means were not lent him for this; but through life he enacted a tragedy, and one of the deepest. We question whether the world has since witnessed so utterly sad a scene; whether Napoleon himself, left to brawl with Sir Hudson Lowe, and perish on his rock, "amid the melancholy main," presented to the reflecting mind such a "spectacle of pity and fear" as did this intrinsically nobler, gentler, and perhaps greater soul, wasting itself away in a hopeless struggle with base entanglements which coiled closer and closer around him, till only death opened him an outlet. Conquerors are a class of men with whom, for most part, the world could well dispense; nor can the hard intellect, the unsympathizing loftiness and high but selfish enthusiasm of such persons inspire us in general with any affection; at best it may excite amazement; and their fall, like that of a pyramid, will be beheld with a certain sadness and awe. But a true Poet, a man in whose heart resides some effluence of wisdom, some tone of the "Eternal Melodies," is the most precious gift that can be bestowed on a generation: we see in him a freer, purer, development of whatever is noblest in ourselves; his life is a rich lesson to us; and we mourn his death as that of a benefactor who loved and taught us.

CARLYLE'S "Essay on Burns."

ORATIONS

254. Scope of the oration. An oration is an elaborate, formal exposition delivered in public and intended to convince the intellect, to arouse the emotions, or to move the will. Formerly great emphasis was laid upon the appeal to the emotions, and far less pains was taken to base that appeal on facts. The tendency of modern oratory is toward logical exposition, and away from emotional appeal. Three bases of appeal are frequently used: appeal to selfish or unselfish personal interests, to intellect, and to patriotic, domestic, or religious feeling.

255. Familiar forms of the oration. The most familiar forms of the oration are the plea, the political speech, the sermon, and the lecture. Although the student may never be called upon to write just these forms, yet they are worth studying, since the methods employed may be used whenever needed in any kind of oration.

1. *The plea.* This is most often used by the lawyer when he is trying to influence the verdict of a judge or a jury. There are various types of the modern plea, but some suggestion of the following elements is commonly to be found: (1) An informal opening which will remove any feeling of distance or restraint on the part of the judge or the jury; (2) A criticism of the evidence of the other side, in which it is attacked as much as possible; (3) A summing up of the lawyer's own evidence, in which the fragments given by various witnesses are woven into a clear and forceful argument; (4) A conclusion, which is appropriate to the occasion, varying from a concise restatement of the case to an eloquent appeal to the feelings of the hearers. The most important requisites of the plea are earnestness and clearness. The following quotation from Daniel Webster's plea in the case of the Commonwealth *vs.* Knapp illustrates an effective restatement of the pleader's case.

Ex. I think you cannot doubt that there was a conspiracy formed for the purpose of committing the murder, and who the conspirators were; that you cannot doubt that the Crowninshields and the Knapps were the parties in this conspiracy; that you cannot doubt that the prisoner at the bar knew that the murder was to be done on the night of the 6th of April; that you cannot doubt that the murderers of Captain White were the suspicious persons seen in and about Brown Street on that night; that you cannot

doubt that Richard Crowninshield was the perpetrator of that crime; that you cannot doubt that the prisoner at the bar was in Brown Street on that night. If there, then it must be by agreement, to countenance, to aid the perpetrator. And if so, then he is guilty as *Principal.*

Gentlemen, your whole concern should be to do your duty and leave consequences to take care of themselves. DANIEL WEBSTER.

2. *The political speech.* This form of oration varies from the colloquial sentences of the stump speaker to the polished periods of the statesman. Not all the able political leaders of our own or of any other country have had careful literary training. Not all have had the instinctive power over the minds and hearts of men that belongs to the true orator; but many of them, at least, have possessed this gift. The theme of such a speech is usually some political issue of present and pressing interest. Its purpose is to set forth the speaker's view of the subject as strongly as is at all consistent with fairness, and to make a manly appeal to the listeners to act in the matter as befits intelligent citizens and large-minded men. The basis of appeal is patriotism, love of justice, integrity, or expediency. The beginning and the ending are especially important, as in any theme (see §§ 146–147). The thought expressed in the climax often lives in the hearts of men long after the words have died away. The following extract from the latter half of a famous speech merits study.

Ex. I have but one lamp by which my feet are guided; and that lamp is the lamp of experience. I know of no way of judging the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the

last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motives for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer on the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free — if we mean to preserve inviolate those inestimable privileges for which we have been so long contending —

if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

. . . . . .

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

PATRICK HENRY'S "Speech in the Convention of Delegates, March 28, 1775."

SUGGESTIONS

(1) What action is the speaker trying to influence? (2) What methods of appeal does he use? (3) In what particulars does he make use of their common experience? (4) Where and how does he use figures of metaphor, allusion, interrogation, exclamation, and climax (see Chapter XIX)? (5) Show the effect of variety in the length of the sentences. (6) What sentences especially well illustrate the requirements of unity, coherence, and emphasis? (7) Discuss the use of purity, propriety, and precision in the matter of words. (8) What is the proportion of Anglo-Saxon words, and why?

3. *The sermon.* In general this form of oration is a discourse based on a text from the Bible, and appealing to conscience and religious instinct. The modern sermon is usually brief, logical, practical, and tinged with deep reverence and quiet feeling. Formal divisions, as Firstly, Secondly, etc., are no longer used, but the outline should

be very clear in the mind of the speaker, that it may be promptly apparent to the listener. The following extract from a pupil's notebook, giving an outline written the day after the sermon had been heard, illustrates a general plan of this kind of oratory.

Text: "Let no man despise thy youth." I TIMOTHY iv, 12.
Subject: The Opportunities of Youth.

(1) Introduction. Ever-increasing prominence of young people in many important fields of usefulness.

(2) Youth is a time of special opportunity.

1. Health and vigor make hard work possible and enjoyable.
2. Enthusiasm makes all things seem possible.
3. High ideals have not been lowered by many temptations.

(3) The time of opportunity is the time of *responsibility*.

1. To train patiently and thoroughly under the present leaders for intelligent, faithful service.
2. To carry to a grander development the departments of work already established.
3. To create as fast as is expedient new lines of work.
4. To use popularity for unselfish helpfulness.

(4) Conclusion. Each young person should ascertain what is his own particular gift, cultivate it carefully, and use it to the best possible advantage. "Neglect not the gift that is in thee."

4. *The lecture.* Many so-called lectures are mere desultory talks, collections of anecdotes strung on a very slender thread afforded by the subject. A good lecture should have

as definite and logical an outline, and should be in every way as practical, as any other form of oratory. It often closely resembles an essay, with such modifications as are natural when the words are to be heard instead of read. Its scope is broad; for the subjects may be drawn from every possible field, the appeal may be made to every conceivable motive, and the style may range from the humorous to the sublime. The appeal is rather impersonal, indirect, and subtle. Sometimes, indeed, it is entirely omitted, especially when the subject is merely entertaining. The following brief selections give interesting examples of this form of oratory.

Ex. 1. I have in this lecture endeavored to indicate some of the salient points of Browning's message. I think I have shown that his great thoughts shine over the troubled seas of speculative thought as a Pharos, whose light is strong and clear enough for our present needs. In the many extracts I have read you will not have failed to notice abundant evidence of his manly, strong, life-full, thoughtful, deep personality. If I have adduced any reasons to lead to a closer, more earnest acquaintance with him on the part of any here present, I hope they will not be deterred by the prevalent idea of his obscurity, but go boldly to work and fetch out the precious treasures for themselves.

Edward Berdoe's Lecture on "Browning's Message to His Time."

Ex. 2. When we come to think about the matter, it is plain that industrial partnerships are founded upon the surest principle of human nature — self-interest. There can, I think, be but four motives which can operate upon a workman.

1. Fear of dismissal.
2. Hope of getting higher wages or better employment.
3. Good-will to his employer, and desire to fulfill his bargain honestly.
4. Direct self-interest in the work.

The first of these, no doubt, is sufficient to prevent the workman from being much below the average of efficiency, but it cannot do more. The second is a powerful incentive where an employment allows of many grades, and promotion is free and depends on merit. In many of the ordinary handicraft employments, however, both these motives are to a great extent relaxed by the regulations of the unions, which favor the equal payment of all moderately efficient workmen, and yield a strong support to those who are in their opinion wrongfully dismissed. The third motive is really operative to a greater extent than we should suppose, but is not one that we can expect to trust to. The fourth motive — direct interest in the work done — is entirely excluded by the present mode of payment, which leaves all profit to the master. It is upon this motive that the partnership principle depends. So far, indeed, is the principle from being a new one, that it lies at the basis of all ordinary relations of trade and private enterprise. The very opponent of industrial partnerships argues upon the ground that the employer must have all the profit because it is requisite to compensate him for all the trouble and skill expended in management; in short, that he must have powerful self-interest in the matter. But it may be safely answered that the men have so many means of injuring it by strikes and contentions, that it is entirely for the interest of the employer to buy their exertions and good-will with a share of profits.

W. Stanley Jevons' "Industrial Partnerships."

256. Material for the oration. The sources of material for the oration are much the same as those for the theme (see §§ 129–132): (1) Personal observation of events and facts, together with their meaning; (2) Discussion of the facts and their meaning with those who have a wider knowledge of the subject; (3) Careful study of available printed matter as a basis of revision or accentuation of one's own opinion on the subject to be presented. To these may be added a study of human nature as a basis of effective appeal.

257. Steps in the preparation of the oration. The steps in the preparation of the oration are also practically the same as those in the preparation of the theme (see § 126).

1. *Choice and limitation of the subject.* The subject chosen should be interesting and reasonably familiar to the writer; suitable both to the audience and the occasion; and of enough importance to make possible future action in regard to the matter discussed of real moment. When the subject has been carefully chosen, by the successive rejection of unsuitable subjects, it should be so limited as to be within the range of treatment in the given time.

2. *Selection of the material.* This material may be taken from the general sources mentioned in Section 256. The special facts to be used will be determined by careful thought and judicious note-taking. The library should be used freely, as suggested in Sections 133–138.

3. *Preparation of the outline.* The outline may be brief, as in the example quoted in Section 255, 3, but it should be very definite and logical.

4. *Development of the oration.* This follows the plan of the development of the theme outline. *Unity, coherence, and emphasis in the sentence, the paragraph, and the whole oration should, of course, receive the most careful attention.*

5. *Revision.* In the revision the student should criticise his own work closely, to see if he has chosen the best methods of appeal, the most logical arrangement of the parts, and the best possible words.

Suppose, for example, that the student is to write an oration of seven hundred words, on a subject chosen by himself. After the rejection of several subjects, as being uninteresting, hackneyed, or beyond his reach, he may

decide to write about The Literary Society. The subject is too broad and general, so he limits it in this way: "The Scope of the High-School Literary Society." He may have a strong desire to see such a society started in his own High School. He thinks carefully about his own views and notes them somewhat in this way:

(1) Pleasant social intercourse.

(2) Individual and class competition.

(3) Study in a new and attractive form.

He may be invited to attend meetings of the literary societies of other high schools. At one of these meetings he may see the work of a small and exclusive number of congenial young people, who meet to read and discuss modern fiction. At another he observes the more formal work of a society which includes half the school. The rules of parliamentary procedure are carefully observed; the program includes a brief report of current political topics, a paper on the new books of the month, and a debate on the subject, "Resolved that the free public library is a more potent factor in education than the free public school." The student may be somewhat puzzled, thinking that one method of conducting the literary society is too narrow, and the other too broad, to suit him. He next consults his own principal and other men who have observed the working of such societies. When he finds sufficient material to help him, he turns his thought toward making his outline. The following is one pupil's outline on this subject.

THE SCOPE OF THE HIGH-SCHOOL LITERARY SOCIETY

I. Membership.
II. Objects.
    1. Breadth of culture.
    2. Individuality of expression.
    3. Social relaxation.
III. Frequency of meetings.
IV. Programs.

After the development of these topics into paragraphs of suitable length, the work was ready for completion by revision.

DEBATES

258. Scope of the debate. The debate is based on exposition, but has peculiarities of form which are of so much importance that it is usually classified by itself. A debate furnishes the arguments, or logically reasoned expositions, upon both sides of a question. The reasoning should be as logical and inevitable as possible. The speakers on each side endeavor to show the weakness or falsity of their opponents' position as well as to maintain their own.

259. Subjects for debate. Much loss of time and bitterness of feeling would be prevented, if disputants remembered that some subjects are unsuited for argumentation. A subject for debate should have two sides, upon either of which much may reasonably be said. Moreover, it should be a subject about which it is possible to get sufficiently reliable facts to form a basis for argument. This requirement, however, does not exclude every subject that calls for the use of the imagination.

It often happens in a debate that the two sides fail to "clinch." The affirmative discusses one phase of the subject, the negative discusses another; the listeners feel that the contestants are not face to face, discussing precisely the same proposition. Such debates often result from failure to limit the subject properly, or from failure to agree on a definition of each term in the subject.

260. Two methods of reasoning. Two methods are in general use: the deductive and the inductive. Each of these may be formally stated by a syllogism. As a matter of fact, this is usually implied instead of being directly stated. By the former method a syllogism consists of a general statement called a major premise, a specific statement called a minor premise, and a resulting proposition called a conclusion. The following is a syllogism arranged according to the deductive method of reasoning:

Major premise: All men are mortal.
Minor premise: John is a man.
Conclusion: John is mortal.

The chief danger with this formal method is that the general statement which constitutes the major premise may be false or inadequate.

The inductive method is much used by scientific men today. In this case the syllogism consists of a major premise, stating individual related facts which have been observed; a minor premise, consisting of a generalization about those facts; and a conclusion drawn from those premises. The following is a correct syllogism of this kind:

Major premise: Oak, pine, maple, ash, etc., will burn.
Minor premise: Oak, pine, maple, ash, etc., are wood.
Conclusion: All kinds of wood will burn.

The chief danger in this method of reasoning is that the reasoner cannot always observe facts enough to warrant an accurate conclusion.

261. Outline of the debate. After the choice and limitation of the subject, and the division of the work among the disputants, the next step is the preparation of the outline, or *brief*, for each side. This outline contains the main points that each side will attempt to prove, and the line of argument to be followed in refuting the arguments of the opposing disputants. Below are given the briefs prepared by the leaders of the affirmative and the negative on the following question: "Resolved that compulsory laws regarding education should be passed."

OUTLINE FOR THE AFFIRMATIVE

1. Introduction. Nature of the compulsory laws in the state of ——. Right of the state to do all that is necessary for its own safety.

2. Dangers arising from an uneducated citizenship.

3. An educated citizenship cannot be secured if education is left to parental caprice; for some parents are neglectful, others are avaricious, and others criminal.

4. An educated citizenship cannot be secured merely by *providing* free public schools, for not all will attend voluntarily.

5. An educated citizenship cannot be secured through the private schools, for not all of them teach what children most need to prepare them for the duties of citizenship.

6. Conclusion. Attendance upon public schools or upon private schools approved by state authorities should be compulsory.

OUTLINE FOR THE NEGATIVE

1. Introduction. Every man has the right to independence of action in matters which affect only himself. Results of a contrary doctrine.

2. An educated citizenship *can* be secured if education is left to parents, for all parents take pride in having their children intelligent, prepared to earn good wages, and supplied with new resources and pleasures.

3. A much better education will be secured by pupils who attend school because they are interested in their work than by those who are forced against their will. Provide the schools and make them so interesting and profitable that the pupils will be glad to attend.

4. Private schools develop individuality in a way that is unknown in large schools of uniform curriculum.

6. Conclusion. Compulsory education laws are not needed, and therefore should not be passed.

262. Order of procedure in debate. The order varies somewhat with the number of disputants, but the following is often used when there are four speakers.

1. First speaker on the affirmative, who states the case, outlines the argument for the affirmative, and proves all the points in the direct argument of his side.

2. First speaker on the negative, who outlines the argument for the negative, and proves all of the points in the direct argument of his side.

3. Second speaker on the negative, who refutes or disproves the arguments of the affirmative.

4. Second speaker on the affirmative, who refutes the arguments of the negative, and sums up the case as he thinks it has been proved by his own side. No new arguments are allowed to be introduced by this speaker, as the other side would have no opportunity to answer.

EXERCISE

I

Bring to class from your reading or your own thought five subjects which you consider unsuited for debate. Give the reasons for your objections to them.

II

Bring to class ten good subjects for debate.

III

Write three syllogisms following the deductive method of reasoning, and three following the inductive method of reasoning.

IV

Write the outlines for *both* sides of a debate on each of the following subjects:

1. Resolved that Lord Bacon wrote the plays attributed to Shakespeare.
2. Resolved that vivisection is justifiable.
3. Resolved that the American Republic will cease to exist before the close of this century.

V

Outline the line of argument to be followed by *either* the affirmative or the negative in a debate on each of the following subjects:

1. Resolved that the Government should control the railroads.
2. Resolved that every great man is largely the product of his age.
3. Resolved that an early change in the government of Russia is inevitable.
4. Resolved that "the world owes me a living."
5. Resolved that the press is the greatest public benefactor.

Miscellaneous Forms of Exposition

263. Newspaper editorials. With each succeeding year American journalism becomes more and more of a power. The able newspaper editor, in his leading articles, does much to mold public thought regarding politics, education, sociology, dramatic and musical criticism, philanthropy, and theology. His work, unlike that of the reporter, is commenting upon the meaning of the news of the day rather than merely stating that news. He shows the relation of isolated events to one another and to the world's progress, and helps to explain the significance of events as men with a narrower view would be unable to do. Sometimes his comments are humorous or satirical, sometimes they are serious, even dramatic; in all cases they should be as fair and as honest as possible.

The editor must be a man of wide knowledge and great versatility; he must keep abreast of all the news in order to understand promptly the full force of any particular item of it; he must watch every rising cloud in the social or political sky and calculate its probable effect; he must

be a student of history, art, philosophy, literature, medicine, law, and theology. He must know not only books, but also men and affairs. The following brief extracts from modern editorials give some suggestion of the scope of the editor's work.

Ex. 1. This convention means, in settling up Cuban affairs, to settle them up for good. It means to establish and to preserve for all time the beneficent results of all that it has done. It means not to reverse and to repudiate, but to ratify and to set a final seal upon the consistent policy of three-quarters of a century. And in so doing it has the grateful assurance that it is doing the best possible thing not only for itself but likewise for Cuba and for all whom it may concern. — *New York Tribune.*

Ex. 2. In order to hold their business, which is being rapidly cut in upon, and to a greater extent each year, especially in the East, by the widely extending trolley systems, the steam roads must continue to make their lines more attractive. All else being equal, who would not prefer to travel by trolley along picturesque country roads, to burrowing for hours through raw gravel cuts, between endless lines of telegraph poles, at every stop a pile of grimy bricks and mortar or a wooden packing box standing in a desert of cinders and sand? This, of course, is an extreme which is happily seldom found to-day, and yet it is not purely imaginary, more 's the pity. Almost every road is doing something in the way of adornment, at important stations at least, with grass and flowers, and occasionally with shrubbery and trees, but almost nothing is being done to improve the roadside condition along the line between stations. — *Boston Evening Transcript.*

Ex. 3. It is our duty to send out of the city all those dependent upon others for shelter, except those needed for the work in hand. Dependent non-workers, women and children, can be sheltered and cared for elsewhere — they must be. Night and day we must labor: comfort and care cannot be given others except at the cost of the workers, because there is not room for all.

So should the dependent and the helpless go elsewhere till Jacksonville is again prepared to care for and comfort them. Give up the city for the present to the workers. Visitors who insist on coming to see the ruins should gaze their fill and return — the help is not here to care for them. Our hotels and our churches have been wiped out — our task is one grim enough to try the strength of the strongest. Let us have no distraction that excuse may be made for the neglect of duty. Banish the amenities of life that we may the earlier resume them, and more deeply appreciate them hereafter. — *Florida Times-Union and Citizen.*

264. Book reviews. Book reviewing is a form of critical exposition, and its scope is a rather narrow one; but in this age of many books and countless book reviews it is well worth consideration.

One important aim of a good book review is to give in a nutshell the general scope and value of recently published books. Many people have neither time nor inclination to read the new books; but they are unwilling to appear ignorant of what others are discussing, and so are glad to rely upon the authority of secondhand information to be obtained from book reviews. Good reviews are helpful in two ways: (1) they guide the reader in the selection of books for his own reading; (2) they give him that knowledge *about* books, as distinguished from knowledge *of* books, which is just as legitimate as knowledge about anything else.

There are various methods of writing a review, the appropriateness of any one method being dependent partly upon the nature of the book. If the book is an elaborate scientific treatise, for example, it may be sufficient to give the main divisions and a few important generalizations. If it is a book of criticism, the review

may give the canons of judgment, the point of view of the writer, and a defense or attack on the criticism. By far the greatest number of book reviews are of novels. These reviews, as a rule, suggest enough of the plot to arouse interest and not enough to make the reader feel that it is unnecessary to read the novel itself. Sometimes a brief discussion of the prominent characters follows, together with a condensed statement of the value of the book. In justice to the publisher the book review also states the name of the publisher, the price of the book, and some of the special beauties of the mechanical work upon it. The following extracts show different methods of writing book reviews.

Ex. 1. **Doom Castle.** By Neil Munro. Doubleday, Page & Co., New York. 5×8 in. 385 pages. $1.50.

This story is a romance pure and simple without any underlying motive save that of pleasing. This it accomplishes to a degree much above the common. Doom Castle is an old fortress off the coast of Scotland, which one feels from the first is haunted by the ghosts of countless events and traditions. It is in a state of advanced decay, and tallies exactly with the fortunes of its owner. There is a mingling of plots rather than one supreme plot, and the mystery is likely to defy the most experienced romance-reader. The hero is a young and chivalrous Frenchman; the heroine, the daughter of the Lord of Doom. There are numerous clansmen and hangers-on, who treat us to plenty of rich idiomatic speech, racy of highland Gaelic origin. We feel that this talk is done by one to the manner born and not manufactured by guesswork. So much trash now passes current, especially for Scotch or Irish brogue, that it is a positive pleasure to come upon a writer who reveals a real knowledge of the racial conditions out of which idiomatic speech grows. — *The Outlook.*

Ex. 2. **Chinese Mother Goose Rhymes.** Translated and illustrated by Isaac Taylor Headland of Peking University. New York, Fleming H. Revell, 1900, pp. 160.

The author of this profusely illustrated volume tells us that "the entire work is due to the fact that our attention was called by Mrs. C. H. Fenn to her old nurse's repeating these rhymes to her little boy," and declares not only that "there are probably more nursery rhymes in China than can be found in America," — his own collection of Chinese rhymes numbers more than six hundred — but also that "there is no language in the world," he ventures to believe, "which contains children's songs expressive of more keen and tender affection than some of these here given." The translation is one "which is fairly true to the original, and will please English-speaking children," and the Chinese text of each rhyme (not transliterated, however) is given. In this volume one hundred and forty rhymes are printed, fairly representative of the actions and environment of children in China. The satire and ethics of some of these rhymes are very interesting, while their appeals to the weaknesses and to the strong points of children often equal, if they do not excel, the corresponding characteristics of the rhymes of the white race. The "Pat-a-cake" rhyme —

> Pat-a-cake, pat-a-cake,
> Little girl fair,
> There's a priest in the temple
> Without any hair.
>
> You take a tile,
> And I'll take a brick,
> And we'll hit the priest,
> In the back of the neck —

being aimed at native priests, must not be held responsible for the current troubles in the Celestial Empire. The doctors and merchants figure in an amusing fashion in some of the rhymes. Some of the tenderness displayed toward animals and insects would delight the good St. Francis. This tenderness the plant world also

shares, and all nature lives for the little child. What could be more naïvely human than rhymes like these, —

A red pepper flower,
Ling, ling, ling,
Mamma will listen,
And baby will sing.

Old Mother Wind,
Come this way,
And make our baby
Cool to-day.

This book will interest everybody from the most ignorant to the most learned, for it has within it the human essence that proves the real unity of mankind. — *Journal of American Folklore.*

265. Speeches for special occasions. Addresses in commemoration of great men or events, at the dedication of buildings, on the presentation of gifts, and in response to toasts, are of this class. These speeches are more often demanded in the experience of the average person than are lectures, pleas, and sermons. Addresses of commemoration or dedication are often long and elaborate, while presentation and banquet speeches are generally short and informal ; but, in all, the thing especially to be sought after is *appropriateness to the occasion.* They should be usually brief, direct, interesting, and witty or serious as the occasion demands. Of the many possible varieties of such speeches, the following examples are given as types.

Ex. 1. It is fortunate for you, my friends, as well as for myself, that the subject you have given me needs not the adventitious aids of rhetoric, the embellishments of fancy, or the persuasive power of eloquence, to commend it to your hearts. The story of that grand life, which has so recently come to an end, is best told in the simple

and severe language of truth, and the character of him who made that life so noble and virtuous, will be best delineated by the plain recital that recalls the virtue which gave it lustre, and tells of the genius that has crowned it with undying glory. To do this properly is a task of no ordinary magnitude, . . . and the picture then presented to you, though drawn from life itself, by the hand of truth, will seem almost too bright to belong to humanity.

But to those — should there be such — who regard the portrait as too highly colored, let the record of a life full to overflowing with heroic deeds, and of a character crowned with every virtue, speak for itself. By thus holding up to your view the record of that heroic and unblemished life my task will be best discharged, while the lesson such a life should teach will sink deeper into our hearts and those of our children than any words of eulogy, however deserved, or any power of language, however eloquent, could inculcate.

Extract from WADE HAMPTON'S "Speech on the Life and Character of Robert E. Lee."

Ex. 2. Gentlemen: — I rise to propose a toast to the illustrious guest whom we are assembled to honor. It is cause for felicitation to have this opportunity to receive him at our festive board. For the last ten years the Good Citizens Club of this city has watched with interest and admiration his political career, which has been marked by statesmanlike sagacity and manly integrity. For his numerous public services we owe him much, and we offer him our heartfelt gratitude. We say to him to-night, with feelings of profound respect and warm affection, that we are rejoiced at his presence here among his Denver friends. I give you the name of ——.

EXERCISE

I

Write a descriptive essay of not less than eight hundred words on *one* of the following subjects:

1. The Passion Play of Oberammergau.
2. The Court Jester.
3. Popular Superstitions.
4. The Passing of the Stage-Coach.

II

Write a critical essay on *one* of the following subjects:

1. The Advantages of Interscholastic Athletics.
2. Tennyson's Ideal Woman.
3. The Value of Peary's Explorations in the North.

III

Outline the arguments of an imaginary arson case, and write the concluding appeal of the lawyer for the defendant.

IV

Write an oration of not less than five hundred words on *one* of the following political questions:

1. Dangers that menace our Republic.
2. The Duty of the Voter.
3. The Stability of American Institutions.

V

Write reviews of not more than two hundred words on the following books, being careful to make the comments your own:

1. Thackeray's "Pendennis."
2. Kingsley's "Water Babies."
3. Van Dyke's "The Lost Word."
4. Long's "Ways of Wood Folk."
5. Mark Twain's "Innocents Abroad."
6. Kipling's "Barrack-Room Ballads."

7. Stevenson's "Master of Ballantrae."
8. Howell's "The Rise of Silas Lapham."
9. Eugene Field's "A Little Book of Profitable Tales."
10. Bulwer-Lytton's "The Last Days of Pompeii."

VI

Write speeches of about four hundred words on each of the following subjects:

1. An Arbor Day Address.
2. The Planting of a Class Ivy.
3. The Presentation of a Gift to the School.
4. A Commemoration Address on Washington's Birthday.
5. An Address on Founder's Day.

VII

Write fifty to one hundred words in *response* to the following toasts:

1. Our School.
2. The Ideal Student.
3. Successful Failures.
4. The Ladies.
5. School Days a Preparation for Life.

SUMMARY

266. The most important forms of prose are description, narration, and exposition.

Description is, in a sense, a pen picture of a real or imaginary object, scene, or person. In every instance attention must be given to the point of view, the selection of the essential characteristics, the logical arrangement of details, and the careful choice of words.

A character sketch differs from a caricature in being a fair and impartial presentation of the underlying motives which seem to control a life. A caricature is the intentional exaggeration of one or more qualities of character.

The most important kinds of narration are histories, biographies, travels, short stories, and novels. The shorter forms are news items, anecdotes, diaries, and letters.

A history is a record of past events, or, more accurately, a connected story of the progress of a nation's civilization. History differs from tradition in dealing only with well-authenticated facts, and not with rumors, beliefs, or impressions of individuals or peoples. The historical spirit implies a strong grasp of epoch-making events and principles, a logical view of causes and results, a fine sense of proportion, and a wise power of selection.

A biography is the life of one man or woman written by another man or woman. The essentials of a good biography are accuracy, fairness, and proportion. An autobiography is the life of a person written by himself. It is likely to be especially interesting because of its peculiar personal character. But it is, of course, sometimes unreliable because of its lack of perspective.

A book of travels is a combination of description, narration, and exposition, in which narration prevails to a large extent. The chief interest lies either in the novelty of the matter or in the individuality of the writer's style.

The short story is a brief tale, which usually has a strong point, a well-constructed plot, life-like characters, and vigorous dialogue. The theme and its treatment may range from humorous to pathetic or tragic. A judicious use of dialect may be very effective.

News items should be of interest and importance. They should treat facts in a fair and impersonal manner and be written in a clear, direct, and vivid style. An anecdote should have one telling point, which is brought out strongly and concisely. A diary is a brief and intimate daily record of personal observations, experiences, and impressions.

Exposition is the form of prose which unfolds, defines, explains, or interprets facts and conceptions. It presents the idea of a *class*, or sums up the legitimate conclusions to be drawn from many examples of a truth.

The most important forms of exposition are essays, orations, and debates. Other miscellaneous forms are newspaper editorials, book reviews, and speeches for special occasions.

Essays are formal or informal. The informal essay is usually more or less descriptive in form. The formal essay is scientific or critical. The purpose of the critical essay is not primarily to find fault, but rather to give a fair view of merits and defects. A critic should have a definite standard of criticism based on his own thorough investigation, keenness in recognizing new truths, and judgment unbiased by personal prejudice.

An oration is an elaborate public discourse intended to convince the intellect, to arouse the emotions, or to move the will. It consists largely of exposition, which should be clear, strong, rapid, and convincing. The brief appeal is based directly on the exposition and leads rapidly to a strong climax.

The most important bases of appeal are personal interest, patriotism, domestic or religious feeling, and a

desire for truth. These give rise to the plea, the political speech, the sermon, and the lecture.

The plea has four more or less distinct parts: an informal opening, a criticism of the evidence of the other side, a clear and forceful argument based on the evidence of the witnesses, and a conclusion. Clearness and earnestness are important requisites of the lawyer's style. Wit, sarcasm, and pathos are also effective.

The political speech varies from the informal, colloquial words of the stump speaker to the carefully polished periods of the statesman. Its appeal is to expediency, integrity, patriotism, or love of justice.

A sermon is a discourse based on a text chosen from Scripture, and appealing to conscience and religious feeling. It should be brief, logical, practical, and tinged with quiet reverence and deep feeling.

The lecture may vary greatly in theme and treatment, but as a rule it should be logical and scholarly. Since it is intended for delivery rather than for reading, it may be somewhat more familiar in style than the essay.

Editorials comment upon the meaning of the news in any of the departments of thought — politics, education, sociology, dramatic and musical criticism, philanthropy, and sometimes theology. The object of book reviews is to give concisely the general scope and value of recently published books. Speeches for special occasions should be brief and appropriate.

A debate furnishes the arguments on both sides of a question. The speakers endeavor to destroy the position of their opponents, as well as to maintain their own. Subjects that have practically but one side, that are likely

to arouse bitterness of feeling without securing any valuable end, or that are not definitely limited, are unsuited for argumentation.

There are two methods of reasoning: the deductive and the inductive. Each of these is based on a syllogism, usually implied rather than stated. A syllogism consists of a major premise, a minor premise, and a conclusion. In the case of deductive reasoning, the major premise is the statement of a general proposition, and in the case of inductive reasoning it is the statement of individual facts actually observed. If the general proposition is wrong, the conclusion must be false; if the facts observed are too few to form a safe basis of judgment, the conclusion is not proved. Inductive reasoning is the method most commonly employed by modern scientists.

CHAPTER XVII

CRITICAL STUDY OF THE NOVEL AND THE DRAMA AS LITERARY FORMS

A novel is an intellectual artistic luxury. — F. Marion Crawford.

A drama is imitated action. — Aristotle.

267. Importance of the novel and the drama as literary forms. The novel and the drama probably move the majority of readers more deeply than any other literary forms. Of the many reasons for this, two are obvious: the interest that attaches itself to a story well told or acted, and the strong appeal to emotions common to all human hearts. The novel gives a personal *impression* of life; the drama, a personal *demonstration* of life.

The critical study of these two forms will aid the student to an intelligent appreciation of these types of composition, and will furnish interesting models of description, narration, and exposition.

I. THE NOVEL

268. Literary forms leading to the English novel. The novel did not spring into being full-grown. It is the expression of a somewhat complex civilization, and has been a gradual growth. Certain forms of narration have led naturally to the modern novel.

1. *Animal myths or fables.* These arose long ago from the belief that man had power to change his form and nature into animal shape. Familiar examples of this kind of writing are found in Buddha's "Paths of Virtue" and the fables of Æsop, Phædrus, La Fontaine, and Lessing.

2. *Folk-tales, sagas, or legends.* These stories are repeated with similarity of general idea, but variety of details, in all nations of common descent. The most familiar types are these: "Cupid and Psyche," "Samson," "Lear," "Hercules," "Beauty and the Beast," "Aladdin," and "King Arthur and his Round Table." The similarities and the differences furnish the basis of valuable historical, philological, and ethical study.

3. *Romances and allegories.* These later forms of narration are more nearly related to the novel than the earlier ones just mentioned. A romance is a story of marvelous and improbable incidents, as Sidney's "Arcadia" and Lodge's "Rosalind." It is distinguished from the romantic novel, to be described later, by its lack of plot, and by its extreme improbability. An allegory is a prolonged metaphor, or it is a story beneath which is an implied story of deeper meaning. Familiar examples of allegories are Bunyan's "The Pilgrim's Progress," Swift's "Gulliver's Travels," and Spenser's "The Faerie Queene."

4. *Essays of life and manners.* The essays of Addison and Steele in the *Spectator* furnish excellent character studies.

269. Definition of a novel. A novel is a fictitious story of some complexity of plot, purporting to be modeled after real life, and portraying the working of some great passion, often that of love.

270. Classes of novels. Many attempts have been made to classify novels, but thus far none of them has been absolutely satisfactory. In many cases the divisions are not mutually exclusive, and in most cases any novel chosen to illustrate the type has so many features illustrative of some other type that the result is very confusing. A division often made is into realistic and idealistic novels. One novelist says realism, or conformity to actual life in its minutest details, is the only thing to be desired: "truth at all costs." Another says idealism, or the transformation of actual life by the spirit of the ideal, is truth in its highest sense, and the only thing that is artistic or inspiring: "the actual is sordid and belittling; the ideal is the only real." Between these two schools the individual reader and thinker must judge for himself. Of the school of realism, Henry James, William Dean Howells, and George Meredith are among the best modern examples. Of the idealistic school, Hawthorne, George Eliot, and Stevenson are excellent types.

The following terms are also often found in book reviews: *romantic* novels, *historical* novels, *ethical* novels, *artistic* novels. These terms cannot be very rigidly defined, but in general their meaning is this. The romantic novel is the novel of imagination, displayed in adventure, as in Stevenson's "Treasure Island"; or in adventure and love-making, as in Scott's "Ivanhoe"; or in the realm of the allegorical, as in George Macdonald's "At the Back of the North Wind."

The historical novel is the novel based on historical facts and purporting to be true to the spirit of history.

Sometimes the so-called historical novel has been but a "sugar-coated pill," concealing a tiresome and often distorted bit of history. Of late we have had a somewhat overpowering number of novels of this type, most of them dealing with American history, frequently of the colonial period. Without doubt this form of novel may be made fascinating, but it is still an open question whether it is a high form of art, and whether history and fiction should not be separated. Of the more valuable historical novels two or three may be mentioned: Thackeray's "Henry Esmond," Shorthouse's "John Inglesant," and Kingsley's "Westward Ho!"

The ethical novel is the novel whose distinct moral purpose is rather obvious. Its very nature at once raises the question as to whether the novelist's purpose should be "art for art's sake," or "art for religion's sake." Helen Hunt Jackson's "Ramona," Dickens' "Oliver Twist," Margaret Deland's "John Ward, Preacher," although of widely differing types, are all illustrations of the ethical novel.

The novel based on the purely artistic motive is the highest form of the novel. It is as nearly perfect in theme, plot, description, and characters as is possible with human limitations. By many people Thackeray's "Henry Esmond," Hawthorne's "Scarlet Letter," and George Eliot's "Silas Marner" are classed as artistic novels. Certainly they are novels which deserve high praise.

271. The novelist's point of view. The writer may assume to be a disinterested observer, as in Thackeray's "Henry

Esmond"; to be a friend, as in A. S. Hardy's "But Yet a Woman"; to be a critic, as in George Meredith's "The Egoist"; or to write in the person of the hero himself, as Richard Blackmore does in "Lorna Doone." The subjective point of view, last mentioned, has been popular of late, but it is open to many dangers from the artistic side.

272. The plot of a novel. The plot of a novel is the scheme, more or less complex in character, which forms the framework of the novel. Fielding was the first novelist to give us a well developed plot. Since his day the plot has assumed many forms. The essentials of a good plot are these: originality, interest, a fair degree of probability, a certain element of suspense, and a dramatic and satisfactory climax.

273. The characters of a novel. In most modern novels the characters are of even more importance than the plot. They are divided into principal and minor characters. The principal characters are often the hero, the heroine, and the villain. Many novels dispense with either the hero or the heroine, and often the hero and the villain are combined in one person. In this case the plot depends largely upon the moral struggle between the forces of good and evil within the soul of the hero. The minor characters are those that serve to develop, or at least to explain, the nature and action of the principal characters. They are usually of two classes: the people who by their wickedness or stupidity involve the principal characters in disgrace or perplexity, and the mirth-making characters. In the novels of the eighteenth century the

so-called minor characters were almost entirely of the mirth-making type, but were often so interesting as to detract from the popularity of the central figures. In the modern novel they are usually properly subordinated.

274. Use of description and conversation. The amount of description which is appropriate in a novel depends greatly upon the theme and its treatment. The modern tendency seems to be to center the interest in the action. Such writers as William Black, F. Marion Crawford, and James Lane Allen often use a large amount of description.

Conversation is another extremely important element in the novel; its most obvious use, perhaps, being the introduction of a pleasing variety and vivacity. But, more subtly, good conversation serves the vital purposes of aiding in unfolding the plot, and of revealing the motives and the inner character of the several personages involved in the story with a vividness and attractiveness that cannot be attained by mere description or narration.

275. Analysis of "Silas Marner" as a typical novel. The facts about the novel which have been already stated may be more clearly illustrated by a brief analysis of a typical novel. "Silas Marner" has been selected for this purpose because its plot-construction, its character-development, its description, and its dialogue make it characteristic of the best English novels. The student should bear constantly in mind that the analysis is designed to be suggestive and stimulating for future work. No one brief analysis of any book could give for

every student and school the only or the best possible criticism.

Silas Marner

A. Theme. The transforming power of human love and sympathy. "And a little child shall lead them."

B. Setting. Rural England at the beginning of the nineteenth century.

C. Outline of the plot.

1. Marner's accusation and trial at Lantern Yard.
   1. Circumstances connected with the trial.
   2. Results.
      (1) Desertion by his friend and his sweetheart.
      (2) Loss of faith in God and man.
2. Hoarding of his gold at Raveloe.
   1. Causes.
   2. Results.
3. Discovery of Eppie.
   1. Circumstances connected with the child's appearance.
   2. Marner's determination to keep the child.
4. The education of Eppie.
   1. Physical.
   2. Moral.
   3. Religious.
5. New tests of Marner's character.
   1. Failure to clear up the old mystery by a visit to Lantern Yard.
   2. Godfrey Cass' offer to adopt Eppie.
   3. Eppie's marriage to Aaron.

D. Individual characters.

1. Principal.

1. Silas Marner.
2. Eppie.
3. Godfrey Cass.

2. Minor.

1. Dolly Winthrop.
2. Nancy Lammeter.
3. Dunstan Cass.
4. Squire Cass.
5. William Dane.
6. Molly Farrell.

3. Character grouping.

1. Silas and Eppie.
2. Silas, Eppie, Dolly, and Aaron.
3. Silas, Eppie, Godfrey, and Nancy.
4. Squire Cass, Godfrey, and Dunstan.
5. Silas, William Dane, and Sarah.

4. Character contrast.

1. Silas and Eppie.
2. Nancy and Molly.
3. Nancy and Priscilla.
4. Silas and William.
5. Silas and Godfrey: one growing upward, the other downward.

5. Description.

1. Places.

(1) Lantern Yard.
(2) Raveloe.
(3) The Stone-pit.

2. People.

(1) Silas.
(2) Nancy.
(3) Godfrey.

E. Dialogue and conversation.

1. Villagers at the Rainbow. Chapter VI.
2. Squire Cass and his two sons. Chapter IX.
3. Dolly and Silas. Chapters XI and XVI.
4. Guests at the Red House. Chapter XI.
5. Two fathers. Chapter XIX.

F. Style.

EXERCISE

I

Write out the plot of "Silas Marner" in one hundred to one hundred and fifty words, showing a consistent chain of essential incidents.

II

Write about one hundred words on the subject of Eppie's influence on Silas.

III

Trace the moral downfall of Godfrey Cass. Use special care in the development of each paragraph, and in the relation of the separate paragraphs to one another.

IV

Write a careful character sketch of one of the following characters, using the methods of delineation employed by George Eliot — description, narration of deeds, or dialogue:

1. Dolly Winthrop.
2. Nancy Lammeter.
3. Dunstan Cass.

V

Write the following imaginary dialogues, making them consistent with George Eliot's conception of these people:

1. Last dialogue between Silas Marner and William Dane.
2. Dialogue in which, just before the marriage, Godfrey tells Nancy who Eppie really is.
3. Conversation at the Rainbow when it becomes known that Silas has been wronged at Lantern Yard.

VI

Outline the arguments on *both* sides of a debate, on the question, "Resolved that Godfrey Cass was the Victim of Circumstances."

VII

Write an oration on the subject, "The Great Crises of Life" (based on the experiences of Silas Marner).

VIII

Write a critical essay on the subject, "Special Merits of George Eliot's Literary Style."

II. THE DRAMA

276. Origin of the English drama. The English drama originated in the conscientious attempts of religious teachers to reach the minds and hearts of the people through the eye as well as through the ear. For some time only Bible stories were presented by the priests and in the churches. Later the subject and method of treatment changed, and wild and unseemly revels took the place of reverent worship.

277. Steps leading to the English drama.

1. *Passion plays and saint plays.* In Europe, at the close of the second century, paraphrases of Bible stories began to be given in the churches. By the fifth century, tableaux, dialogues, and crude scenery had been added. By the twelfth century, these plays, with Daniel, Lazarus, and St. Nicholas as heroes, had become popular in England.

2. *Miracle plays.* By the fourteenth century, cycles of miracle plays were presented in the public squares of principal towns. The cycle began with the story of Cain and Abel, and sometimes extended through the life of Christ, comprising from twenty-five to forty-two plays in all. The most important of these cycles were the Towneley, the York, the Chester, and the Coventry.

3. *Moralities.* So lively had the plays now become that they were a source of scandal in the Church, and an attempt at reform was the immediate cause of the appearance of the Moralities, the characters in which are abstract virtues and vices. These plays were, as a rule, of little permanent value.

4. *Interludes.* These brief plays, which, as their name indicates, were given between the acts of more elaborate plays, originated with John Heywood. They were short, comic, and realistic. The most familiar example of this kind of play is "The Four P's." A "potecary" wins a wager over his companions — a pardoner, a palmer, and a peddler — by telling the biggest lie; namely, that he never saw a woman angry.

5. *First English comedy and tragedy.* The first English comedy, "Ralph Roister Doister," by Nicholas Udall,

appeared in 1551. The first English tragedy was "Gorboduc, or Ferrex and Porrex," by Norton and Sackville. These plays were influential in developing the form of drama adopted by Shakespeare.

278. Nature of comedy. Comedy (Gk. κῶμος, a jovial festival with music) is "a dramatic composition based upon the foibles of individuals, the manners of society, or the ludicrous events or accidents of life." It may range from the broadest farce to the subtlest humor or satire. The best comedy is based on unnecessary incongruities of character and action, rather than upon accidents of situation or of speech. It arises, as a rule, from violations of common sense and good taste, rather than of morality. A comedy should end happily.

279. Nature of tragedy. Tragedy (Gk. τράγος, a goat, because a goat was sacrificed when the earliest plays were presented) is "a dramatic poem composed in elevated style, representing a signal action performed by some person or persons, and having a fatal issue." In this form of drama there must be a tremendous struggle either between human will and fate, as in the old Greek tragedies, or between the human will and a contending force within man, as is sometimes seen in modern drama. The theme is usually sin and its punishment. A tragedy cannot end happily, in the ordinary sense of the word, but it should end so as to satisfy the reader's sense of justice, and leave him with an underlying faith in the sanity of life. One source of the lasting popularity of Shakespeare's plays lies in the way in which they fulfill this last requirement.

280. Climax and catastrophe. The climax of a play is the point of greatest uncertainty — the point at which the complicating forces have done their utmost, and the resolving forces have hardly begun to act. Theoretically it occurs somewhere in the third act, but actually it is sometimes found nearer the end of the play.

The catastrophe, or complete unraveling of the plot, is delayed as late as possible in the fifth act, because the interest is liable to flag after this, and an anticlimax result.

281. The unities. The ancient Greeks preserved most scrupulously the three unities, of time, place, and action. The events of the play had to occur within twenty-four hours, at one place, and there was required consistency of action. The obvious disadvantage of narrowing the scope of dramatic work to conform to the unities of time and place led Shakespeare and his successors to exercise their own judgment about following them. The unity of action should always be carefully observed.

282. Analysis of "Macbeth" as a typical tragedy. The following rather detailed analysis may serve to suggest to the student a method to be followed in similar work of his own.

Macbeth

A. Theme. The demoralizing effect of an overmastering ambition.

B. Setting. Ideal conception of Scotland in the reign of Duncan.

C. Outline of the plot.

Act I. Temptation.

Scene I. Conference of the witches.
Scene II. Downfall of the Thane of Cawdor.
Scene III. Prophecy of the Weird Sisters.
Scene IV. First step in the fulfillment of the prophecy.
Scene V. Lady Macbeth's resolve.
Scene VI. Lady Macbeth's gracious reception of Duncan.
Scene VII. Lady Macbeth's encouragement of her husband.

Act II. Murder of Duncan.

Scene I. Macbeth's resolve.
Scene II. Account of the murder.
Scene III. Discovery of the murder. Flight of Malcolm and Donalbain.
Scene IV. Suspicions of the public.

Act III. Murder of Banquo.

Scene I. Macbeth's arrangements with the murderers.
Scene II. Restless fears of Macbeth.
Scene III. Murder of Banquo. Escape of Fleance.
Scene IV. Return of Banquo's ghost to banquet.
Scene V. Conspiracy of the witches.
Scene VI. News from Macduff.

Act IV. Murder of Lady Macduff and her son.

Scene I. Doom of Macbeth pronounced by the witches.
Scene II. Murder of Lady Macduff and her little son.
Scene III. Effect on Macduff of the news of the murders.

Act V. Retribution.

Scene I. Sleep-walking of Lady Macbeth.
Scene II. Determination of Macbeth's enemies.

Scene III. Terror of Macbeth's party.
Scene IV. Appearance of Birnam Wood.
Scene V. News of Lady Macbeth's death.
Scene VI. Plans of the enemy.
Scene VII. Killing of Macbeth by Macduff.

D. Special features of the plot.

1. Complicating forces.
   1. Selfish ambition, cowardly irresolution of Macbeth.
   2. Distorted love and indomitable will of Lady Macbeth.
   3. Supernatural agency of the Weird Sisters.
   4. Integrity and shrewdness of Banquo.
2. Resolving forces.
   1. Malcolm and Donalbain.
   2. Loyalty of his subjects to King Duncan.
   3. Macduff's desire for revenge.
3. Climax. Escape of Fleance: Act III, Scene III, line 18.
4. Catastrophe. Begins with the fulfillment of the prediction as to Birnam Wood, Act V, Scene IV, and ends with the fulfillment of the prophecy as to Macbeth's destroyer, Act V, Scene VIII.

E. Characters.

1. Macbeth.
   1. Ruling motive. Selfish ambition for personal power.
   2. Other marked traits. Physical bravery, moral cowardice, irresolution, and jealousy.
   3. Steps in character degeneration.

2. Lady Macbeth.
   1. Ruling motive. Desire to please her husband.
   2. Other marked characteristics. Gracious courtesy, forgetfulness of self, indomitable will.
   3. Steps in character degeneration.
3. Duncan.
   1. As king.
   2. As guest.
4. The Weird Sisters.
   1. Visible manifestation of Macbeth's evil thoughts.
   2. Hideous, cruel, and implacable.

F. Style.

EXERCISE

I

Write the plot of "Macbeth" in about one hundred and fifty words.

II

Write character sketches of the following people:

1. Macbeth.
2. Lady Macbeth.
3. Banquo.
4. Macduff.

III

Write the substance of three of Macbeth's great soliloquies, connecting them appropriately into one theme.

IV

Write the outline of *both* sides of a debate on each of the following questions:

1. Resolved that Lady Macbeth was Unwomanly.
2. Resolved that the Weird Sisters were the Cause of Macbeth's Ruin.
3. Resolved that Lady Macbeth was more Guilty than her Husband.

V

Write a critical essay on each of the following subjects:

1. Shakespeare's Use of Historical Material in the Play of Macbeth.
2. The Crises of Macbeth's Life.
3. The Minor Characters in the Play of Macbeth.

VI

Write the following imaginary speeches:

1. A Lament for Duncan.
2. A Speech of Macbeth to his Soldiers on the Eve of the Decisive Battle.

SUMMARY

283. Novels and dramas appeal to a large number of people because they contain interesting stories, and because they deal with emotions common to all men. The novel gives a personal impression of life; the drama, a personal demonstration of life.

The literary forms leading to the novel were animal myths or fables, folk-tales, sagas or legends, romances, allegories, and essays on manners and life. A romance is a story of marvelous and improbable incident. An allegory is a prolonged metaphor, or a story which has underneath it another story of deeper meaning. A novel is a fictitious story, of some complexity of plot, purporting to be modeled after real life, and portraying the working out of some ruling passion, commonly that of love.

The terms *romantic*, *historical*, *ethical*, and *artistic* are sometimes used to describe different types of novels.

The novelist's point of view may be that of a disinterested observer, a friend, a critic, or the leading character himself.

The plot of a novel is the scheme, more or less complex in nature, which forms the framework. The essentials of the plot are originality, consistency, interest, a certain element of suspense, and a dramatic and satisfactory climax.

The principal characters are usually the hero, the heroine, and the villain. The minor personages are those that serve to develop, or at least to explain, the nature and the action of the principal characters.

Conversation may be used to relieve emotional strain which is in danger of becoming too great, to retard the action, or to reveal the motives, opinions, or plans of the characters. It may be serious or merry, even apparently desultory, but never commonplace or superfluous.

English drama was first written and acted by priests. The early forms of the English drama were passion plays, miracle plays, moralities, and interludes.

Comedy is based on an unnecessary incongruity in character or action, rather than on accidents of situation or of speech; and arises from violations of common sense and good taste, rather than of morality. A comedy, because it aims to please and entertain, should end happily.

Tragedy is based on an intense struggle between the human will and destiny in the shape of external forces, or between the will and some contending force within the soul.

The climax of a drama is the point of greatest uncertainty, the point at which the complicating forces are

fully developed, and the resolving forces have not yet begun to be effective. It often occurs in the third act, but may be placed later.

The catastrophe, or complete unraveling of the plot, occurs as late as possible in the fifth act, in order that the artistic effect may not be destroyed by a possible anticlimax.

The classical drama observed the unities of time, place, and action. Modern drama insists on only one of these three — the unity of action.

CHAPTER XVIII

POETIC FORMS

Poetry makes immortal all that is best and most beautiful in the world.
SHELLEY.

284. Importance of the study of poetic forms. Although the student may not be called upon to write poetry, a careful study of poetic forms will help him not only in the appreciation of the poems which he reads, but also in the construction of his own prose sentences. All that pertains to euphony of the sentence (see § 208) is made clearer by this chapter.

285. Difference between poetry and prose. In the attempt to distinguish carefully between these two forms of writing, many famous definitions of poetry have been given. Aristotle said, "Poetry is imitation by words." According to Matthew Arnold, "Poetry is the noble and profound application of ideas to life." Ruskin calls it "the presentment, in musical form, to the imagination of noble grounds for the noble emotions." For our present purpose it is enough to say that poetry usually treats of lofty subjects, appeals primarily to the emotions, and uses forms of expression not common to everyday experience; while prose treats of more ordinary subjects, and uses the language of everyday experience.

There is a common notion that the chief difference between prose and poetry is a difference in form. While this difference is easily recognized and important, it is by no means fundamental. There is such a thing as poetic prose and, unfortunately, such a thing as prosaic verse.

286. Classes of poetry. The most important classes of poetry are the epic, the lyric, and the dramatic. *The drama, which is a combination of the other two forms, has been described in the preceding chapter.*

287. Nature of the epic. An epic (Gk. ἔπος, *a word*) is a narrative poem of elevated character, relating usually the exploits of a hero. Since it deals with the past, it depends solely on imagination and memory for its interest. It is simple in construction, and enforces no moral. Usually the action is concentrated within a short time.

The long epic poem includes several episodes and employs much dialogue. The Greek "Iliad" and the Latin "Æneid" are familiar illustrations of this form. "Beowulf" is perhaps the most important epic in the English language.

288. Nature of the lyric. The lyric differs greatly from the epic. It is subjective, dealing with feelings rather than events. The personality of the lyric writer is of far more importance than the events which occasion the poem. It is concentrated in form and movement as compared with the epic. While the epic has a traditional, uniform meter — dactylic hexameter, heroic couplet, or heroic blank verse — the lyric has its choice of a hundred forms, but it is not difficult to distinguish.

289. Familiar forms of the lyric. Some of the most important forms of the lyric are the hymn, the ode, the patriotic song, the love song, the lyric of nature, and the sonnet.

1. *Hymn.* A hymn is a short lyric in which religious feeling is expressed unrestrainedly, as in Wesley's "Jesus, Lover of my Soul."

2. *Ode.* An ode, according to Edmund W. Gosse, is "any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose, and dealing progressively with one dignified theme." Evidently the theme may vary considerably; Wordsworth's "Ode to Duty," Shelley's "Ode to a Skylark," and Byron's "Ode to Venice" show this fact.

3. *Patriotic lyric.* National hymns abound in every country, because the deep and intense love of country can be well expressed by the lyric. "Scots wha hae wi' Wallace bled" (Burns), "How sleep the Brave" (Collins), "Ye Mariners of England" (Campbell), and "America" are examples of this sort.

4. *Love song.* Our literature is wonderfully rich in love songs. "Take, O take those lips away" (in "Measure for Measure"), "O my love's like a red, red rose" (Burns), "She was a phantom of delight" (Wordsworth), and "Life of life!" (Shelley's "Prometheus Unbound") give some suggestion of the range that is to be found in this form.

5. *Lyric of nature.* This form is sometimes found alone, and sometimes combined with other forms. Illustrations of the simple form are "Hark, hark the lark!" ("Cymbeline"), "The year's at the spring" (Browning's "Pippa Passes"). Milton's "L'Allegro" and "Il Penseroso" are reflective nature lyrics.

6. *Sonnet.* A sonnet is a lyric that deals with a single lofty thought within the compass of fourteen lines. Wyatt and Surrey were the first Englishmen to use the sonnet, which was introduced into England from Italy. Strictly speaking, the sonnet has two parts, the octave and the sestet. In the octave, or first eight lines, the subject is introduced or elaborated; in the sestet, or last six lines, the conclusion is drawn directly from the thought already expanded.

Among the Italians the rhyming scheme of the sonnet was *abbaabba cdcdcd.* Wordsworth uses this in the following sonnet.

The world is too much with us; late and soon, [*a*]
Getting and spending, we lay waste our powers; [*b*]
Little we see in Nature that is ours; [*b*]
We have given our hearts away, a sordid boon! [*a*]
This Sea that bares her bosom to the moon; [*a*]
The winds that will be howling at all hours, [*b*]
And are up-gathered now like sleeping flowers; [*b*]
For this, and for everything, we are out of tune; [*a*]
It moves us not. Great God! I'd rather be [*c*]
A Pagan suckled in a creed outworn; [*d*]
So might I, standing on this pleasant lea, [*c*]
Have glimpses that would make me less forlorn; [*d*]
Have sight of Proteus rising from the sea; [*c*]
Or hear old Triton blow his wreathed horn. [*d*]

(Sonnet XLVI)

Shakespeare, in his sonnets, uses three quatrains and a couplet, which enables him to make a climax in the closing couplet. His rhyming scheme is *ababcdcdefefgg*, as may be seen in the following sonnet.

When to the sessions of sweet silent thought [*a*]
I summon up remembrance of things past, [*b*]
I sigh the lack of many a thing I sought, [*a*]
And with old woes new wail my dear time's waste; [*b*]
Then can I drown an eye, unus'd to flow, [*c*]
For precious friends hid in death's dateless night, [*d*]
And weep afresh love's long since cancelled woe, [*c*]
And moan the expense of many a vanish'd sight; [*d*]
Then can I grieve at grievances foregone, [*e*]
And heavily from woe to woe tell o'er [*f*]
The sad account of fore-bemoaned moan, [*e*]
Which I new pay as if not paid before. [*f*]
But if the while I think on thee, dear friend, [*g*]
All losses are restor'd and sorrows end. [*g*]

(Sonnet XXX)

290. Familiar forms of mixed character. Some important forms of poetry show, in differing degrees, epic, lyric, and dramatic traits. These forms are the legend, the allegory, and the ballad.

1. *Legend.* A legend is a mythical story which has its foundation in tradition. There are national legends, as Layamon's "Brut"; legends of the Church, as Chaucer's "The Prioress's Tale" in the "Canterbury Tales"; historical legends, as Longfellow's "Evangeline"; and legends depending upon the supernatural, as Coleridge's "The Ancient Mariner."

2. *Allegory.* An allegory has already been defined as a prolonged metaphor. The great English example, "The Faerie Queene" of Spenser, is a double allegory, having a political and religious significance beneath the obvious story. Many short poems having a didactic purpose, as Leigh Hunt's "Abou Ben Adhem," are also allegorical in character.

3. *Ballad.* A ballad, or folk-song, gives one incident in the life of the central character. The early English ballads have a rude vigor, a dash, and a charm peculiar to themselves. This may be plainly seen by comparing them with the more polished modern ballads. Ballads are sometimes divided into ballads of tradition, as "Sir Patrick Spens," "Chevy Chase," and the "Robin Hood" ballads; domestic ballads, as "Annie of Lochroyan," and "Bonny Barbara Allan"; and ballads of superstition, as "Tom Thumb," and the "Demon Lover."

Versification

291. Verse. *Verse* is that which is composed in metrical form — poetry. *A verse* is a line of poetry. A verse is sometimes not distinguished from a stanza, or group of verses; but this looser use of the word is confusing, and therefore not desirable. Blank verse is poetry without rhyme. The advantage of blank verse is that the thought is in no way hampered by the poet's search for rhymes. It is most often used in long and serious poems.

292. Scansion. Scansion is distinguishing the metrical feet of a verse by emphasis and pauses of the voice, or by special written marks. Oral scansion produces very poor reading, but is valuable as a method of analysis.

293. Cæsural pause. A cæsural pause is a break in a verse, occurring in the middle of a foot, and commonly near the middle of the verse. In the following verse the cæsural pause is between "primeval" and "the."

This is the forest primeval || the murmuring pines and the hemlocks.

294. Rhythm and rhyme. These terms are sometimes confounded, but they connote quite different ideas. Rhythm is the harmonious flow of sounds made by the rise and fall of tone. Rhyme, according to the dictionary, is "correspondence of sound in terminating words or syllables of two or more verses that are comparatively near together in a poem."

295. Kinds of meter. Meter is the rhythmical arrangement of syllables and words in a verse. A poetic foot is a division of a verse, consisting of one accented syllable and one or more unaccented syllables. The important kinds of meter are the following:

Monometer (one foot to a verse).
Ex. Lochiel! |

Dimeter (two feet to a verse).
Ex. Of thee | I sing. |

Trimeter (three feet to a verse).
Ex. My coun|try 't is | of thee. |

Tetrameter (four feet to a verse).
Ex. He pray|eth best | who lov|eth best. |

Pentameter (five feet to a verse).
Ex. Awake, | arise, | or be | for ev|er fall'n! |

Hexameter (six feet to a verse).
Ex. This is the | forest pri|meval, the | murmuring | pines and the | hemlocks. |

Heptameter (seven feet to a verse).
Ex. The mel|ancholy days | have come, | the sad|dest of | the year. |

Octameter (eight feet to a verse).
Ex. Once up|on a | midnight | dreary, | as I | pondered | weak and | weary. |

296. Kinds of poetic feet. Poetic feet are regularly of one of two classes: dissyllabic or trisyllabic. The varieties of dissyllabic feet are the following:

Trochee (accent on first syllable).

Ex. Tĕll mĕ | nōt ĭn | mōūrnfŭl | nūmbĕrs. |

Iambus (accent on last syllable).

Ex. Hĕ prāy|ĕth bēst | whŏ lōv|ĕth bēst. |

Spondee (accent on both syllables). This foot is really equivalent to a dactyl or anapest, and is used chiefly at the cæsural pause, or at the end of a line, as in the following verse:

Ex. Blōssŏmed thĕ | lōvelȳ | stārs, thĕ fŏr|gēt-mē-|nōts ŏf thĕ | āngēls. |

The varieties of trisyllabic feet are the following:

Dactyl (accent on first syllable).

Ex. Thīs ĭs thĕ | fōrĕst prĭ|mēvăl, thĕ | mūrmŭrĭng | pīnes ănd thĕ | hēmlōcks.

Amphibrach (accent on second syllable).

Ex. Thrĕĕ fīshĕrs | wĕnt sāilĭng | oŭt ĭntŏ | thĕ wēst. ⏑ |

Anapest (accent on third syllable).

Ex. Thĕ Ăssȳr|iăn căme dōwn | lĭke ă wōlf | ŏn thĕ fōld. |

297. Common and uncommon varieties of meter. It will be noted that many varieties of meter are possible, since any one of the five kinds of feet may be used to compose verse in any one of the eight meters.

As a matter of fact, some of the possible forms are much more common in English verse than the other forms. Trochaic and iambic tetrameter, iambic pentameter, and dactylic hexameter are most often found. Iambic pentameter is called heroic verse, because it is most used in epic poetry.

Monometer, dimeter, and octameter are very seldom found. The latter is usually written as two lines of tetrameter.

298. Irregular verse forms. Sometimes verse seems hard to classify, and harder still to scan. The difficulty may arise from poetic license, which allows the poet to change the accents of words, and vary the length of the meter or of the poetic feet in a single line. A wise writer never abuses this privilege, knowing that after all it should be limited strictly to cases where either sense or form must be sacrificed. Sometimes the elision of articles or of other short and unimportant words will remedy what seemed at first to be a real difficulty.

299. Qualities of style most often found in poetry. *Vividness* is secured by picturesque epithets in description, and by the swing of the verse in narration. This quality is well illustrated in Shelley. *Sublimity* is increased by dignified and lofty forms of expression, and by the sonorous possibilities of the meter. This is well seen in Milton's "Paradise Lost." *Beauty* is one of the most marked features of poetic expression; and this arises from beauty in the thought, from a use of picturesque words and phrases, and sometimes from the element of pathos in the description or narration.

EXERCISE

I

Bring to class examples of the following kinds of verse, having marked the verse to prove its classification:

1. Heroic verse.
2. Iambic tetrameter.
3. Trochaic tetrameter.
4. Amphibrachic tetrameter.
5. Iambic hexameter.
6. Anapestic tetrameter.

II

Scan orally, and in writing, each of the following lines, naming the verse from the prevailing kind of meter used:

1. The noblest mind the best contentment has.
2. The inaudible and noiseless foot of Time.
3. Thou marshall'st me the way that I was going.
4. Hark, hark! the lark at heaven's gate sings,
   And Phœbus 'gins arise.
5. Drink to me only with thine eyes.
6. Life that dares send
   A challenge to his end,
   And when it comes, say, Welcome, friend!
7. When she had passed it seemed like the ceasing of exquisite music.
8. I love it — I love it, and who shall dare
   To chide me for loving that old armchair!
9. The old oaken bucket, the iron-bound bucket.
10. Hast thou seen that lordly castle,
    That Castle by the Sea?

III

Point out the most marked qualities of style found in the following poems:

1. Macaulay's "Horatius at the Bridge."
2. Longfellow's "Resignation."
3. Milton's "L'Allegro."
4. Bryant's "Thanatopsis."
5. Scott's "Marmion."

IV

Write a few verses in each of the following meters, trying to avoid the effect of a parody:

1. Trochaic tetrameter (lyric).
2. Iambic pentameter or dactylic hexameter (epic).

SUMMARY

300. Poetry treats of lofty subjects, appeals to the emotions, and uses forms of expression not common to everyday experience. The most important classes of poetry are the epic, the lyric, and the drama.

An epic is a narrative poem, of elevated character, relating usually the exploits of a hero. It is comparatively simple in construction, and enforces no moral.

The lyric is subjective, dealing with feelings rather than with events. It is not restricted in form to a traditional meter, as is the epic. The most important forms of the lyric are the hymn, the ode, the patriotic song, the love song, the lyric of nature, and the sonnet.

The legend, the allegory, and the ballad are familiar forms of irregular classification.

Verse is that which is composed in metrical form. A verse is a line of poetry, and should be distinguished from a stanza, which is a group of verses.

Scansion is distinguishing the metrical feet of a verse by emphasis or pauses of the voice, or by certain written marks. A cæsural pause is a break in a verse, occurring in the middle of a foot, and commonly in the middle of a line. Rhythm is the harmonious flow of sounds made by the rise and fall of the voice. Rhyme is correspondence

of sound in the terminating words or syllables of two or more verses that are comparatively near together in a poem.

Meter is the rhythmical arrangement of syllables and words in a verse. The meters are monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, and octameter. Of these, monometer and dimeter are very rare, and tetrameter, pentameter, and hexameter are the most common.

A poetic foot is a division of a verse, consisting of one accented and one or more unaccented syllables. Poetic feet are dissyllabic or trisyllabic. A dissyllabic foot may be a trochee or an iambus, according to whether it is accented on the first or the last syllable. A trisyllabic foot may be a dactyl, an amphibrach, or an anapest, according to whether it is accented on the first, second, or third syllable. A spondee is a foot that consists of two long syllables, and is equivalent to a dactyl or an anapest.

The qualities of style most often found in poetry are vividness, sublimity, and beauty.

CHAPTER XIX

FIGURES OF SPEECH

"Figures are the flowers upon the sturdy stem of common speech."

301. Value of the study of figures of speech. A study of the figures of speech reveals unsuspected beauties in the models of poetry and prose which the pupil studies in his English requirements, and affords many suggestions for strengthening and beautifying his own sentences.

I. INTRODUCTION

302. Definition of figures of speech. Figures of speech are variations of the literal or ordinary forms of expression, the intention being to make the thought more attractive or more striking. The following are examples of such variations.

LITERAL	FIGURATIVE
1. Misfortunes never come singly.	1. When sorrows come, They come not single spies, but in battalions. SHAKESPEARE.
2. Time seems short when we are happy.	2. How noiseless falls the foot of Time That only treads on flowers! W. R. SPENCER.
3. Why cannot I go to sleep?	3. O, gentle sleep, Nature's soft nurse, how have I frighted thee? SHAKESPEARE.
4. The king lay wounded and helpless.	4. So, like a shattered column, lay the king. —TENNYSON.

Figures of speech are of many different kinds. The principal ones will be considered in order.

303. Use of figures. The chief purposes in the use of figures are: (1) To make the thought clearer and more forcible, by explanation and illustration; (2) To make the thought more agreeable or attractive. Figures are the ornaments of speech, but they should not be used unless they serve to adorn in an appropriate way.

II. FIGURES BASED ON RESEMBLANCE

304. Simile. Simile is an *expressed* resemblance between two different things. It is usually introduced by such words as *like* and *as*.

Not all expressed comparisons are similes. "The tiger is as brave as the lion" is not a simile, because the things compared have too many points of resemblance. The best similes are those that compare things which are in most respects unlike, but which have at least one strong point of resemblance in appearance, qualities, or actions, or in the effects which they produce.

EXERCISE

In the following sentences, point out the things that are compared, tell in what the resemblance lies, and how the comparison is expressed:

1. How far that little candle throws its beams!
   So shines a good deed in a naughty world. — SHAKESPEARE.
2. As the mountains are round about Jerusalem, so the Lord is round about his people, from henceforth even forever.
   PSALMS CXXV, 2.

3. The wild geese fly,
Storm-sent, from Arctic moors and fells,
Like a great arrow through the sky. — WHITTIER.

4. Religion is to the soul what light is to nature.

5. The covetous man pines in plenty, like Tantalus up to his chin in water and yet thirsty. — ADAMS.

6. It is with words as with sunbeams — the more they are condensed, the deeper they burn. — SOUTHEY.

7. Her hair drooped round her pallid cheek
Like seaweed on a clam. — HOLMES.

8. To be mixed in parish stirs
Is worse than handling chestnut burrs. — SAXE.

9. The hooded clouds, like friars,
Tell their beads in drops of rain. — LONGFELLOW.

10. Human life may be compared to a river, flowing ever towards the sea of Eternity.

305. Metaphor. Metaphor is another figure which is founded upon the resemblance of one thing to another. It differs from simile in that the comparison is *implied* instead of being formally expressed. In metaphor one thing is spoken of in language which suggests *a picture* of something else. As in simile, the things compared should not be alike in too many particulars. There is no metaphor in saying, "That man is a hero."

The following examples illustrate the difference between simile and metaphor.

SIMILE	METAPHOR
1. Life lies between two eternities as an isthmus between two continents.	1. Life is an isthmus between two eternities.
2. Habit may be likened to a cable; every day we weave a thread, and soon we cannot break it.	2. Habit is a cable; every day we weave a thread, and soon we cannot break it.
3. Happiness is like sunshine; it is made up of very little beams.	3. The sunshine of life is made up of very little beams.

EXERCISE

In the following sentences, tell what things are compared, show wherein the resemblance lies, and change each metaphor to the form of a simile :

1. Kindness is the golden chain by which society is bound together. — GOETHE.

2. This [snow] is the poem of the air,
Slowly in silent syllables recorded. — LONGFELLOW.

3. By the street called By-and-by you reach a house called Never.

4. What is pride ?
A whizzing rocket
That would emulate a star.

5. We cannot all be cabin passengers in the voyage of life. Some must be before the mast.

6. Aloft on sky and mountain wall
Are God's great pictures hung. — WHITTIER.

7. Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.
LONGFELLOW.

8. In the bright lexicon of youth
There 's no such word as *fail*. — BULWER.

9. A certain amount of opposition is a great help to a man. Kites rise against and not with the wind.

10. Spare moments are the gold-dust of time.

306. Mistakes in the use of metaphor and simile.

1. *Too close resemblance.* The resemblance upon which the figure is founded should not be too close and obvious. It pleases the mind to discover a likeness where, at first sight, none appears to exist.

Ex. The comparison of two ambitious men (Napoleon to Cæsar), two rich men (Vanderbilt to Crœsus), two beautiful women (Eve to Venus), does not constitute a good simile or metaphor.

A fleecy cloud may be compared to snow, which it closely resembles; but the mind is better pleased with Lowell's fancy of

> A sky above,
> Where one white cloud like a stray lamb doth move.

Ossian says of a strain of music:

> It was "Like the memory of joys that are past, sweet and mournful to the soul."

This is far more effective than if he had compared the music to the song of a lark or a nightingale.

Whittier, in describing a quick-tempered woman, says:

> Under low brows, black with night,
> Rayed out at times a dangerous light,
> The sharp heat-lightnings of her face.

This unusual metaphor is more forcible than such expressions as "the angry blaze of her eyes" or "a face lit with flames of passion."

2. *Worn-out figures.* Many comparisons which were originally beautiful and impressive have become so familiar by the repetition of generations of writers that in many cases they add neither grace nor dignity to the style. Such figures may be described as *trite*. Unless particularly appropriate to the subject, they should be avoided.

> Ex. The silver moon; smiling morn; raven tresses; ruby lips; alabaster brow; eyes bright as stars; fair as a lily; cunning as a fox; brave as a lion; cold as ice; the comparison of passion to a tempest, time to a river; a mourner to a drooping flower.

3. *Too remote resemblance.* Figures should not be founded upon too remote resemblance. Such similes and metaphors are regarded as far-fetched. Comparisons of this kind do not embellish the thought nor do they add to its clearness and force. On the other hand, they divert the mind from the main thought, in the attempt to discover a likeness which is not apparent.

Ex. Longfellow thus describes the coming of night:

The day is done, and the darkness
Falls from the wing of night,
As a feather is wafted downward
From an eagle in his flight.

When we study this figure, we find it open to possible criticism. There is neither completeness nor exactness in comparing the darkness that slowly and almost imperceptibly envelops all nature to a feather dropped from a bird's wing.

4. *Inappropriate figures.* Figures should be in harmony with the subject which they are intended to explain or illustrate or adorn.

In serious discourse, similes and metaphors should not be drawn from resemblances to things that are low and trivial. Such comparisons are degrading to the style.

Ex. Our prayers and God's mercy are like two buckets in a well: while one ascends, the other descends.

Here the thought derives no force from the illustration, because the comparison is inappropriate. Observe also that the bucket which descends is the *empty* one.

J. G. Holland describes a stream as

Sparkling through a lovely valley like a gold chain over an embroidered vest.

We instinctively feel that a comparison of this kind is in bad taste.

In humorous writings, it is often the author's intention to reduce the sublime to the ridiculous by comparisons of this nature. Many examples of burlesque simile may be found in the writings of Oliver Wendell Holmes.

Ex. And silence, like a poultice, comes
To heal the blows of sound.

The humor of such an expression consists in the surprise of finding a resemblance between things which are so diverse in character. There is danger, however, of carrying this style of writing to excess.

Under the head of inappropriate figures should be noticed what is sometimes called "high-flown" language, or bombast. This consists in the attempt to elevate low or trivial subjects by comparisons with the lofty and sublime.

Ex. 1. A public speaker, referring to one of our common anniversary days, exclaimed, "Pharos of the Ages, we hail thy glimmerings 'mid the cataracts of Time!"

2. A young writer describes a dead cat floating on the surface of the water as "complacently crossing the Styx of feline futurity."

5. *Unfamiliar objects.* Similes and metaphors should not be drawn from objects with which the ordinary reader is unacquainted. Such figures fail to enlighten the reader, and they make the writer appear affected and pedantic.

Under the head of unfamiliar objects may be noted comparisons founded upon local and personal allusions and traditions, references to obscure places, mention of obscure characters in mythology, romance, or history, and facts in

science or philosophy, or technical terms pertaining to trades and professions.

6. *Strained metaphors.* Metaphors should not be carried too far. If the comparison is drawn out into trivial details, the effect is wearisome to the reader and belittling to the thought.

Ex. Each year to ancient friendships adds a ring,
As to an oak, and precious more and more,
Without deservingness or help of ours,
They grow, and silent, wider spread, each year,
Their unbought ring of shelter or of shade.

This impresses us as a happy thought, well expressed; but when the poet goes on to say,

Sacred to me the lichens on the bark
Which Nature's milliners would scrape away,

we feel that he has carried the metaphor too far.

7. *Mixed metaphors.* The fault here referred to has two manifestations: the confusion of different metaphors in the same sentence, and the intermingling of metaphorical language with literal.

Ex. 1. [Of confused metaphor.] May the word preached be like a nail driven in a sure place, sending its roots downward and its branches upward, spreading itself like a green bay tree, fair as the moon, clear as the sun, and terrible as an army with banners.

2. [Of the literal blended with the metaphorical.] He was the very keystone of the state, and remarkable for his delicate handwriting.

This is a serious fault in composition. It is evident that either the metaphorical or the literal form of expression should be maintained until the thought is completed.

EXERCISE

Criticise the following faulty figures:

1. Jonas, my son, you are entering upon your life; before you the doors of the future open wide, and, like a young squirrel escaping from his cage, you go forth to navigate the sea of life upon your own wings.

2. Her cheeks bloomed with roses and health.

3. Ideas rejected peremptorily at the time often rankle and bear fruit by and by.

4. He flung his powerful frame into the saddle and his great soul into the cause.

5. This world with all its trials is the furnace through which the soul must pass and be developed before it is ripe for the next world.

6. The very recognition of these or any of them by the jurisprudence of a nation is a mortal wound to the very keystone upon which the whole vast arch of morality reposes.

7. Some of these groundworks are, like sand, lacking in power and solidity to sustain the mighty edifice of Christian sanctification; and so it comes to pass, too frequently, that men who did run well fail in their course and make shipwreck of both faith and goodness.

8. Sailing on the sea of life, we are often in danger from the temptations around us.

9. Virtue alone can save us from the hosts of evil when they roll in upon us.

10. He alone can manage the storm-tossed ship of state on its march.

11. Hope, the balm of life, darts a ray of light through the thickest gloom.

12. Eaton, Davenport, and five others were the seven pillars for the next House of Wisdom in the wilderness. In August, 1639, the seven pillars assembled, possessing for the time full power.

13. We must keep the ball rolling until it becomes a thorn in the side of Congress.

14. Opposite in the blue vault stood the moon like a silver shield, raining her bright arrows on the sea.

15. The little church at Jonesville is once more tossed upon the waves, a sheep without a shepherd.

307. Allegory. Allegory is also founded upon resemblance; but the comparison is more extended than in simile and metaphor. An allegory is a fictitious story designed to teach some abstract truth by the use of symbolic language. Short allegories are called fables or parables.

The difference between simile, metaphor, and allegory may be illustrated by the following selection in which three ways of representing life as a day's journey are shown.

[SIMILE.] Life may be compared to a day's journey from our Father's house "into a far country" and home again.

[METAPHOR.] From the cradle to the grave is but a day's journey.

[ALLEGORY.] One bright morning a child left his father's house and wandered out into the wide world. Birds sang in the tree-tops, and gay butterflies fluttered among the flowers which grew on every side. The child ran here and there, chasing the butterflies. He gathered the flowers until his hands could hold no more. So the morning wore on.

As the sun rose higher, the birds ceased their songs. Noon found the child hot and weary with chasing butterflies. The flowers in his hands drooped and faded. The way became rougher and steeper as he went on, and often he stumbled over the stones in his path.

After a time he noticed that many of the stones around him contained gleams of gold and veins of silver, and sometimes a sparkling gem firmly imbedded in the coarse rock.

"I will gather these beautiful stones," said he, "for they will not fade as did the flowers."

But the jewels were fast in the rocks, and, with all his strength, he could not loosen them. Tears came to the child's eyes when he found that all these precious things must be left behind, because he was not strong enough to carry the stones in which they were fixed.

Presently he grew braver, and said to himself, "Perhaps among the *little* stones I may find some jewels." So, as the afternoon wore away, he filled his handkerchief with shining pebbles, and carried the precious bundle on his back, while with his one free hand he grasped every little stone that glistened in his path.

As the shadows grew longer, his strength began to fail. His feet were bleeding from contact with the sharp rocks, and the burden on his back seemed crushing him to the earth. Stopping occasionally to rest, he examined the pebbles which he had collected and found that most of them were worthless; so, a few at a time, he threw them all away.

As the dew began to fall, he sighed: "I am so tired! How pleasant it must be now at home; and how far away I have wandered! I must hasten back before night comes."

The stars came out to light him on his way, and, empty-handed, he went home, to find rest and shelter in his father's house.

Suggestions

1. What do you understand by the expression "his father's house"?
2. What period of life is meant by the morning?
3. What is represented by the birds and butterflies?
4. What by the flowers?
5. Give a literal expression for "As the sun rose higher."
6. What is pictured by the fading flowers?
7. Explain what is meant by "stones in the path."
8. Why is it proper to speak of the way as growing steeper?
9. What is meant by noon?
10. What do you understand by the gold and jewels among the rocks?
11. What experience of human life is expressed in the sentence beginning, "Tears came to the child's eyes"?
12. What is meant by the pebbles?
13. Explain the expression "As the shadows grew longer."
14. What was the burden which he carried?
15. What is meant by his throwing away the pebbles?

16. What is meant by the falling of the dew?

17. Express in literal language the quotation beginning, "I am so tired."

18. What is meant by the stars coming out to light him?

19. What is the special significance of the expression "empty-handed"?

20. Tell the story in literal language.

308. Personification. Personification consists in attributing life or animation to inanimate things or to abstract ideas.

There are three chief kinds of personification:

1. That produced by raising an inanimate object to the rank of an animal.

Ex. The wind *howled.*

2. That produced by raising an animal to the rank of a human being.

Ex. The dog *laughed* and said, "You don't deceive me that way."

3. That produced by raising an abstraction to the rank of human life.

Ex. Freedom *shrieked.*

EXERCISE

In the following selections, tell how personification is suggested, and what form of the figure is used:

1. Kind Fancy plays the fairy godmother. — LOWELL.
2. Scowling turrets and frowning battlements.
3. The years between
   Have taught some sweet, some bitter lessons. — LOWELL.
4. Fair Science frowned not on his humble birth,
   And Melancholy marked him for her own. — GRAY.

5. Creaking with laughter swings the old barn door
   At little winking seeds upon the floor,
   Dropped from four hungry barrels in a row.
6. Procrastination is the thief of time. — YOUNG.
7. Angel of Peace, thou hast wandered too long. — HOLMES.
8. Joy and Temperance and Repose
   Slam the door on the doctor's nose. — LONGFELLOW.
   (Translation.)
9. O Nature, how fair is thy face
   And how light is thy heart! — OWEN MEREDITH.
10. All day the sea-waves sobbed with sorrow. — WHITTIER.

III. FIGURES BASED ON CONTRAST

309. Antithesis. Antithesis is an opposition or contrast of words or sentiments occurring in the same sentence. Antithesis is a figure founded upon unlikeness.

The best examples of antithesis are those in which the contrast is the most forcible. Verbs should be contrasted with verbs, adjectives with adjectives, nouns with nouns, etc.

Ex. *Deeds* show what we are; *words*, what we should be.

Often there is a double or even a triple contrast in the same sentence.

Ex. Silence is deep as Eternity; speech is shallow as Time.

Here "Silence" and "speech," "deep" and "shallow," "Eternity" and "Time" are contrasted.

EXERCISE

In the following sentences, tell what things are contrasted, and state whether there is more than one contrast in each sentence:

1. Better to reign in hell than serve in heaven. — MILTON.
2. Fools rush in where angels fear to tread. — POPE.
3. Character is what we are ; reputation is what others think we are.
4. The weary to sleep and the wounded to die. — CAMPBELL.
5. Thoughts that breathe and words that burn. — GRAY.
6. To err is human ; to forgive, divine. — POPE.
7. Strain at a gnat and swallow a camel. — MATTHEW XXIII, 24.
8. As sad as earth, as sweet as heaven. — HOLMES.
9. From grave to gay, from lively to severe. — POPE.
10. God made the country, and man made the town. — COWPER.

310. Epigram. Epigram formerly meant an inscription on a monument — an epitaph. It is used now with reference to a brief, pointed saying that has the nature of a proverb. The best epigrams are those in which there is an apparent contradiction between the intended meaning and the form of the expression.

Ex. Well begun is half done.

Like antithesis, epigram is based upon contrast. *Puns* are often expressed by epigrams.

EXERCISE

What essential quality of good writing is secured by the use of epigram in the following sentences?

1. Great truths are often said in the fewest words.
2. He is the richest who is content with the least. — SOCRATES.
3. The more we do, the more we can do ; the more busy we are, the more leisure we have. — HAZLITT.
4. The child is father of the man. — WORDSWORTH.
5. A little learning is a dangerous thing. — POPE.
6. Verbosity is cured by a wide vocabulary.
7. Beauty when unadorned is then adorned the most.
8. The fastest colors are those that won't run.

9. A new way to contract debts — pay them off!
10. Beneath this stone my wife doth lie;
She 's now at rest, and so am I. — OLD EPITAPH.

IV. FIGURES BASED ON OTHER RELATIONS

311. Metonymy. Metonymy means a change of name. The thing spoken of and the thing meant may be wholly unlike, but the relation between them is such that the mention of one suggests the other.

Ex. "The drunkard loves his bottle." Here there is no *resemblance*, but very close *relation*.

There are several kinds of metonymy. The following are among the most common:

1. Container for thing contained.
   Ex. The kettle boils. (Meaning *the water in the kettle*.)
2. Sign for thing signified.
   Ex. He deserves the palm. (Meaning *the reward for victory*.)
3. Cause for effect.
   Ex. Have you read Shakespeare? (That is, his works.)
4. Effect for cause.
   Ex. Gray hairs (*i.e.* age) should be respected.

EXERCISE

In the following examples, point out each figure, and tell what kind of metonymy it is:

1. Our ships opened fire.
2. Streaming grief his faded cheek bedewed.
3. There is too much red tape about this system.
4. He addressed the Chair.

5. The bench, the bar, the pulpit.
6. His steel gleamed on high.
7. He is an excellent shot.
8. All flesh is grass. — ISAIAH xl, 6.
9. He beheld a sea of faces.
10. Let us gather around the festive board.

NOTE. — Some authorities regard as *metonymy* the putting of the name of the material of which an object is made for the name of the thing itself. Others regard this as an example of *synecdoche*. The connection in which the word is used will commonly determine which figure it constitutes.

312. Synecdoche. Synecdoche consists in putting a part for the whole, or the whole for a part.

Ex. 1. Give us this day our daily bread. (Part for whole.)
2. The world knows his worth. (Whole for part.)

EXERCISE

In the following examples, point out the figures:

1. We have tea at six o'clock.
2. He employs fifty-seven hands.
3. I will not be paid in paltry gold.
4. The Assyrian came down like a wolf on the fold. — BYRON.
5. The cattle upon a thousand hills. — PSALMS l, 10.
6. A maiden of sixteen summers.
7. The canvas exhibited by this artist is a marvelous production.
8. A life on the ocean wave, a home on the rolling deep.
9. Ten thousand fleets sweep over thee in vain. — BYRON.
10. She bestowed her hand and heart upon a worthy man.

313. Apostrophe. Apostrophe is direct address to the absent as if they were present, to the dead as if they were living, or to inanimate things as if they had life. It is often combined with metaphor and personification.

EXERCISE

In the following sentences, point out the apostrophe, and tell whether it is combined with other figures:

1. Gentle Spring, in sunshine clad,
   Well dost thou thy power display. — LONGFELLOW.
2. Thou hast taught me, Silent River,
   Many a lesson, deep and long. — LONGFELLOW.
3. O thou that rollest above, round as the shield of my fathers! [To the sun.] — OSSIAN.
4. Thus, O Genius, are thy footprints hallowed. — LONGFELLOW.
5. Toll! toll! toll!
   Thou bell by billows swung. — MRS. SIGOURNEY.
6. My country, 't is of thee,
   Sweet land of liberty,
   Of thee I sing. — SAMUEL F. SMITH.
7. You moon, have you done something wrong in heaven,
   That God has hidden your face? — JEAN INGELOW.
8. Go, little book, whose pages hold
   Those garnered years in loving trust.
9. O Death, where is thy sting? O Grave, where is thy victory? — I CORINTHIANS XV, 55.
10. Ye winds of memory, sweep the silent lyre. — HOLMES.

314. Exclamation. Sometimes a statement, instead of being put in a declarative form, is made more forcible by being expressed in an exclamatory style. When the thought springs from real emotion, we may call the figure exclamation.

Not every exclamatory sentence, however, contains the rhetorical figure called exclamation.

Ex. "Oh, yes! what a pity!" is exclamatory, but does not contain the figure.

EXERCISE

Show that the following sentences contain the figure of exclamation, and change them to the declarative form:

1. Farewell, a long farewell, to all my greatness! — SHAKESPEARE.
2. How poor are they that have not patience! — SHAKESPEARE.
3. But oh, for the touch of a vanished hand,
   And the sound of a voice that is still! — TENNYSON.
4. How dear to this heart are the scenes of my childhood,
   When fond recollection presents them to view!
   WOODWORTH.
5. O strong hearts and true! Not one went back in the Mayflower. — LONGFELLOW.
6. Oh, what a tangled web we weave
   When first we practice to deceive! — SCOTT.
7. A horse! a horse! my kingdom for a horse! — SHAKESPEARE.
8. Oh, the glorious Thanksgivings
   Of the days that are no more! — SMULLER.
9. Oh that the rules of our living
   More like to the golden would be! — NOURSE.
10. Ah! vainest of all things
    Is the gratitude of kings. — LONGFELLOW.

315. Interrogation. When a question is asked, not for the purpose of obtaining an answer, but for rhetorical effect, there is the figure of interrogation. Not every interrogative sentence, of course, contains the figure.

An affirmative interrogation is an emphatic form of denial.

Ex. "Am I Rome's slave?" is understood to mean, You well know that I am *not* Rome's slave.

A negative interrogation is an emphatic affirmation.

Ex. "Am I not an apostle? am I not free?" means I *am* an apostle, etc.

EXERCISE

In the following sentences, point out the effect of each interrogation, and change it to literal language:

1. What man is free from sin?
2. Am I my brother's keeper? — Genesis iv, 9.
3. Who is not proud to be an American?
4. Hast thou a charm to stay the morning star
   In his steep course? — Coleridge.
5. Shall mortal man be more just than God? — Job iv, 17.
6. Hath he not always treasures, always friends —
   The good, great man? — Coleridge.
7. Can the Ethiopian change his skin or the leopard his spots?
   Jeremiah xiii, 23.
8. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? — Patrick Henry.
9. Can Honor's voice provoke the silent dust?
   Or Flattery soothe the dull cold ear of death? — Gray.
10. Hast thou entered into the treasures of the snow? or hast thou seen the treasures of the hail? — Job xxxviii, 22.

316. Hyperbole. Hyperbole is exaggeration for effect. It is sometimes effective in descriptions of the grand and sublime. Often, however, it is absurd, and has the opposite effect from that intended.

The extravagant use of strong adjectives is a bad habit in conversation and in writing. Extravagant comparisons also should be avoided.

The following are examples of absurd hyperbole:

Ex. "I am tired to death"; "tickled to pieces"; "hot as fire"; "cold as ice"; "crazy with the toothache"; "awfully glad"; "excruciatingly hungry"; "a perfectly magnificent time"; "a lovely pug dog."

EXERCISE

In the following sentences show in what the hyperbole consists:

1. Waves mountain high broke over the reef.

2. They were swifter than eagles; they were stronger than lions. — II Samuel i, 23.

3. The tumult reaches the stars.

4. Rivers of waters run down mine eyes, because they keep not thy law. — Psalms cxix, 136.

5. Every sentence began or closed with the name of Priscilla.
Longfellow.

6. I've been looking all over creation for you.

7. A rescued land
Sent up a shout of victory from the field,
That rocked her ancient mountains.

8. He was so gaunt that the case of a flageolet would have been a mansion for him.

9. And it shall come to pass in that day, that the mountains shall drop down new wine, and the hills shall flow with milk.
Joel iii, 18.

10. Here [at Concord] once the embattled farmers stood,
And fired the shot heard round the world. — Emerson.

317. Climax. Climax is a series of thoughts or statements which gradually increase in importance.

Therefore, in true climax a weaker or less important thought never follows a stronger one.

Anticlimax reverses the order of the expressions, ending with the weakest or least important thought or circumstance. This is often used in humorous writings.

EXERCISE

In the following sentences point out the climaxes and improve those that are not well arranged:

1. Since concord was lost, friendship was lost; fidelity was lost; liberty was lost, — all was lost!

2. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx! — GRATTAN.

3. The enemy is now hovering upon our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry.

4. How then shall they call on him in whom they have not believed? and how shall they believe in him of whom they have not heard? and how shall they hear without a preacher? — ROMANS x, 14.

5. Oh dear! oh dear! what shall I do?
I've lost my wife and seed corn too!

6. David was a great warrior, a great statesman, a great poet, and a skillful performer on the harp.

7. Great men, such as Washington, Adams, Jefferson, Arnold, and the friend of my worthy opponent, need no eulogies.

8. He lost his wife, his child, his household goods, and his dog, at one fell swoop.

9. I am thinking, if Aunt knew so little of sin,
What a wonder Aunt Tabitha's aunt must have been;
And her grand-aunt, — it scares me! — HOLMES.

10. The arm of the Lord is as fixed as fate, as sure as eternity, as strong as the rock of Gibraltar.

318. Irony. Irony suggests a meaning contrary to the literal sense of the words; as, when we praise a thing, really meaning to ridicule it.

EXERCISE

Explain the irony in the following extracts:

1. What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so; his crime is a fouler one —
God made the old man poor. — WHITTIER.

2. Although I would have you early instill into your children's hearts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun.

3. Have not the Indians been kindly and justly treated? Have not the temporal things, the vain baubles and filthy lucre of this world, which were too apt to engage their worldly and selfish thoughts, been benevolently taken from them? and have they not, instead thereof, been taught to set their affections on things above?

4. Here under leave of Brutus, and the rest,
(For Brutus is an honourable man;
So are they all, all honourable men;)
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.

. . . . . .

Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed, are honourable;
What private griefs they have, alas! I know not,
That made them do't; they are wise and honourable,
And will, no doubt, with reasons answer you. — SHAKESPEARE.

5. Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be waked. [Elijah to the priests of Baal.] — I KINGS xviii, 27.

319. Other figures.

1. *Vision* consists in describing past, absent, or imaginary scenes as if they were actually before our eyes.

It is frequently combined with personification and apostrophe.

Ex. I see before me the gladiator lie;
He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low. — BYRON.

2. *Euphemism* is the mention of disagreeable things by agreeable names.

Ex. 1. "She certainly displays as little vanity in regard to her personal appearance as any young lady I ever saw," may be a delicate way of saying *She is untidy.*
2. "She suffers from an over-active imagination," meaning *She is inclined to exaggerate.*

3. *Onomatopœia* is adapting the sound to the sense. Poe's poem "The Bells" and Southey's "Cataract of Lodore" contain fine examples of this figure.

Ex. How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight, —
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells, —
From the jingling and the tinkling of the bells. — POE.

4. *Litotes* consists in making a statement by denying its opposite.

Ex. The immortal names
That were not born to die. (That is, that will live.)

5. *Parallel* is a continued comparison of two similar objects, showing the points of resemblance and of difference. It is an extended antithesis.

Ex. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and leveled by the roller.

JOHNSON.

6. *Allusion* is a reference to some familiar event in history or romance, or to some familiar expression in literature, for the purpose of explanation, description, or illustration.

Ex. 1. When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp.
When I could not sleep for cold,
I had fire enough in my brain;
And builded with roofs of gold
My beautiful castles in Spain. — LOWELL.

2. He was the Achilles of the war.

7. *Alliteration* is not strictly a figure of speech, but is sometimes called a figure of emphasis. It consists in the repetition of the same initial sound in successive words. The use of this device was the distinguishing characteristic of early Anglo-Saxon poetry; modern poetry also contains many effective examples.

EXERCISE

Point out and name all the figures in the following selections:

1. He that would govern others must first be master of himself.
2. Tread softly and speak low;
   For the old year lies a-dying. — TENNYSON.
3. Blue were her eyes as the fairy flax. — LONGFELLOW.
4. Stars of the summer night!
   Far in yon azure deeps
   Hide, hide your golden light! — LONGFELLOW.
5. So even ran his line of life,
   The neighbors thought it odd. — SAXE.
6. Roll on, thou deep and dark blue ocean, roll! — BYRON.
7. Then, Time, let not a drop be spilt;
   Hand me the cup whene'er thou wilt;
   'T is thy rich stirrup-cup to me;
   I 'll drink it down right smilingly. — LANIER.
8. To arms! they come! the Greek! the Greek! — HALLECK.
9. A Gourd wound itself around a lofty Palm, and in a few days climbed to its very top. "How old may'st thou be?" asked the newcomer. "About a hundred years." "About a hundred years, and no taller! Only see! I have grown as tall as you in fewer days than you can count years."

"I know that very well," replied the Palm. "Every summer of my life a gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be!"

10. Every man has in himself a continent of undiscovered character. Happy is he who acts the Columbus to his own soul!

STEPHEN.

11. Green be the turf above thee,
Friend of my better days.
None knew thee but to love thee,
None named thee but to praise. — HALLECK.

12. Really, Mr. President, I am delighted with the honorable gentleman's mode of speaking extempore. I like his speeches a great deal better without his notes than with them. He has this day thrown all ancient and modern orators into the shade.

13. Every young man is now a sower of seed on the field of life. These bright days of youth are the seed-time. Every thought of your intellect, every emotion of your heart, every word of your tongue, every principle you adopt, every act you perform, is a seed whose good or evil fruit will be the bliss or bane of your after life.

WISE.

4. The many make the household,
But only one the home. — LOWELL.

15. And the nations, rising up, their sorry
And foolish sins shall put away,
As children their toys when the teacher enters.

MRS. BROWNING.

16. And thrice the Saxon blade drank blood. — SCOTT.

17. What I spent I had;
What I kept I lost;
What I gave I have. — OLD EPITAPH.

18. He raised a mortal to the skies;
She drew an angel down. — DRYDEN.

19. From peak to peak, the rattling crags among,
Leaps the live thunder. — BYRON.

20. Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more. — COWPER.

21. Like the baseless fabric of this vision,
The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
With all that it inherits, shall dissolve,
And like this unsubstantial pageant faded,
Leave not a rack behind. — SHAKESPEARE.

22. The south wind searches for the flowers
Whose fragrance late he bore;
And sighs to find them in the wood
And by the stream no more. — BRYANT.

23. A great many children get on the wrong track because the switch is misplaced.

24. He worked hard to keep the wolf from the door.

25. I found her on the floor,
In all the storm of grief, yet beautiful,
Pouring forth tears at such a lavish rate,
That were the world on fire, they might have drowned
The wrath of heaven, and quenched the mighty ruin. — LEE.

26. A mind for thoughts to pass into,
A heart for loves to travel through,
Five senses to detect things near, —
Is this the whole that we are here? — CLOUGH.

27. Some are too foolish to commit follies.

28. Ye crags and peaks, I'm with you once again! — KNOWLES.

29. And like the wings of sea-birds
Flash the white-caps of the sea. — LONGFELLOW.

30. No pain, no palm; no thorns, no throne; no gall, no glory; no cross, no crown. — WILLIAM PENN.

31. Here, where a hero fell, a column falls!
Here, where the eagle glared in gold,
A midnight vigil holds the swarthy bat! — POE.

32. Give me liberty, or give me death! — PATRICK HENRY.

33. Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor. — GRAY.

34. Gavest thou the goodly wings unto the peacocks? or wings and feathers unto the ostrich? — JOB xxxix, 13.

35. To see Niagara, you buy eleven silk dresses for your wife, and six shirts for yourself. You then get all the ready money you have, borrow all your friends have, and make arrangements for unlimited credit at two or three good solvent banks. You then take six trunks, some more money, a nurse, a colored servant, some more money, and then, after getting some more money and extending your credit at one or two strong banks besides, you set out. It is better, if possible, just before you start, to mortgage your homestead, and get some more money.

36. Glory is like a circle in the water
Which never ceaseth to enlarge itself
Till by broad spreading it disperse to naught. — SHAKESPEARE.

37. Wit is a dangerous weapon. — MONTAIGNE.

38. Experience is a hard teacher.

39. The sufficiency of my merit is to know that my merit is not sufficient. — ST. AUGUSTINE.

40. . . . When twilight on her virginal throat
Wears for a gem the tremulous vesper star. — HAYNE.

41. Her commerce whitens every sea.

42. There were tones in the voice that whispered then
You may hear to-day in a hundred men. — HOLMES.

43. Leaves have their time to fall,
And flowers to wither at the north wind's breath,
And stars to set — but all,
Thou hast all seasons for thine own, O Death! — MRS. HEMANS.

44. A humming-bird met a butterfly, and being pleased with the beauty of his person and the glory of his wings, made an offer of perpetual friendship.

"I cannot think of it," was the reply, "as you once spurned me and called me a drawling dolt."

"Impossible!" exclaimed the humming-bird. "I always had the highest respect for such beautiful creatures as you."

"Perhaps you have now," said the other; "but when you insulted me, I was a caterpillar. So let me give you a piece of advice. Never insult the humble, as they may some day become your superiors."

45. Presence of mind is greatly promoted by absence of body.

46. The voices of the Present say "Come!" But the voices of the Past say "Wait!" — LONGFELLOW.

47. A year has gone, as the tortoise goes,
Heavy and slow. — WHITTIER.

48. These principles form the bright constellation which has gone before us and guided our steps through an age of revolution and reformation. — THOS. JEFFERSON.

49. How sweet it was to draw near my own home after living homeless in the world so long! — HAWTHORNE.

50. Weariness
Can snore upon the flint, when resty sloth
Finds the down-pillow hard. — SHAKESPEARE.

51. Hush, sweetest South! I love thy delicate breath;
But hush! methought I felt an angel's kiss!
Oh! all that lives is happy in my bliss. — HENRY TIMROD.

52. Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head. — SHAKESPEARE.

53. I talk, half the time, to find out my own thoughts, as a schoolboy turns his pockets inside out to see what is in them.
HOLMES.

54. Thy word is a lamp unto my feet, and a light unto my path.
PSALM CXIX, 105.

55. We have complained; we have petitioned; we have entreated; we have supplicated; we have even prostrated ourselves at the foot of the throne, without moving royal clemency.

56. Ere long he reached the magnificent glacier of the Rhone; a frozen cataract more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome, and above, jagged and rough, and resembles a mass of gigantic crystals of a pale emerald tint, mingled with white. A snowy crust covers its surface; but at every rent and crevice the pale-green ice shines clear in the sun. Its shape is that of a glove, lying with the palm downwards, and the fingers crooked and close together. It is a gauntlet of ice, which, centuries ago, Winter, the king of these mountains, threw down in defiance to the Sun; and year by year the Sun strives in vain to lift it from the ground on the point of his glittering spear. — LONGFELLOW.

57. I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell,
To which, in silence hushed, his very soul
Listened intensely: and his countenance soon
Brightened with joy; for, murmuring from within,
Were heard sonorous cadences, whereby,
To his belief the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith. — WORDSWORTH.

58. How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
How passing wonder He who made him such! — YOUNG.

59. Oh for a lodge in some vast wilderness! — COWPER.

60. The wind grumbled and made itself miserable all last night, and this morning it is still howling as ill-naturedly as ever, and roaring and rumbling in the chimneys. — HAWTHORNE.

61. Oh! a wonderful stream is the river Time. — TAYLOR.

62. Nobody knew how the fisherman brown,
With a look of despair that was half a frown,
Faced his fate on that furious night,
Faced the mad billows with hunger white,
Just within hail of a beacon light
That shone on a woman fair and trim,
Waiting for him. — LUCY LARCOM.

63. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away. — LONGFELLOW.

64. Our fathers' God! from out whose hand
The centuries fall like grains of sand,
We meet to-day, united, free,
And loyal to our land and Thee,
To thank Thee for the era done,
And trust Thee for the opening one. — WHITTIER.

65. Were I Midas, I would make nothing else but just such golden days as these, over and over again, all the year throughout. My best thoughts always come a little too late. Why did I not tell you how old King Midas came to America and changed the dusky autumn, such as it is in other countries, into the burnished beauty which it here puts on? He gilded the leaves of the great volume of Nature. — HAWTHORNE.

66. Regular as pulse's rise and fall
Boomed the long echo of the breaking seas.

67. Live well — Die never;
Die well — Live forever. — OLD EPITAPH.

68. I remember, I remember,
How my childhood fleeted by;
The mirth of its December,
And the warmth of its July. — HOOD.

69. O wad some power the giftie gie us,
To see oursels as ithers see us! — BURNS.

70. Everything came to him marked by Nature, *Right side up with care*, and he kept it so. The world to him, as to all of us, was like a medal, on the obverse of which is stamped the image of Joy, and on the reverse that of Care. S—— never took the foolish pains to look at that other side, even if he knew of its existence. — LOWELL.

71. A wise man is never less alone than when he is alone.

72. Put not your trust in money, but put your money in trust.
HOLMES.

73. He stood firm at his post.

74. Like a spear of flame the cardinal flower
Burned out along the meadow. — EDDY.

75. Time is the warp of life.
Oh, tell the young, the gay, the fair,
To weave it well! — MARSDEN.

76. So my butterfly-dreams their golden wings
But seldom unfurl from their chrysalis. — HENRY TIMROD.

77. Quoth David to Daniel, "Why is it these scholars
Abuse one another whenever they speak?"
Quoth Daniel to David, "It nat-rally follers
Folks come to *hard words* if they meddle with Greek!"
SAXE.

78. In '93, he landed in Boston, then the front-door of America.
LOWELL.

79. Who shall be the heralds of this coming day? Who shall thread the way of honor and safety through these besetting problems? You, my countrymen, you! The university is the training camp of the future; the scholar, the champion of the coming years. Napoleon overran Europe with drum-tap and bivouac; the next Napoleon shall form his battalions at the tap of the schoolhouse bell, and his captains shall come with cap and gown. Waterloo was won at Oxford; Sedan at Berlin. — HENRY W. GRADY.

80. Law is like a contra-dance: people are led up and down in it until they are tired. Law is like a book of surgery: there are a great many desperate cases in it. Law is like physic: they that take the least of it are the best off. Law is like a new fashion: people are bewitched to get into it. Law is like bad weather: most people are glad when they get out of it. Law is law: and is in such and so forth, hereby and whereby, and aforesaid, provided always, nevertheless, notwithstanding, wherefore, whichsoever, and whereas.

81. How sleep the brave who sink to rest
By all their country's wishes blest!

. . . . . .

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there. — COLLINS.

82. Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown. — BYRON.

83. Contentment is a pearl of great price. — BALGUY.

84. The temperate are the most truly luxurious.

85. Better a death when work is done, than earth's most favored birth;
Better a child in God's great house, than the king of all the earth! — MACDONALD.

86. Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky,
The dews shall weep thy fall to-night,
For thou must die. — HERBERT.

87. Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept,
And sleeping when she died. — HOOD.

88. In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return. — GENESIS iii, 19.

89. He may live without books, — what is knowledge but grieving?
He may live without hope, — what is hope but deceiving?
He may live without love, — what is passion but pining?
But where is the man who can live without dining?

OWEN MEREDITH.

90. The inventions of paper and the press have put an end to all these restraints; they have made every one a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming. The stream of literature has swollen into a torrent, augmented into a river, expanded into a sea. — IRVING.

91. Life, we 've been long together,
Through pleasant and through cloudy weather.
'T is hard to part when friends are dear;
Perhaps 't will cost a sigh, a tear;
Then steal away, give little warning;
Choose thine own time;
Say not "good-night,"
But in some brighter clime
Bid me "good-morning!" — MRS. BARBAULD.

92. The Night is mother of the Day,
The Winter of the Spring,
And ever upon old Decay
The greenest mosses cling.
Behind the cloud the starlight lurks,
Through showers the sunbeams fall;
For God, who loveth all his works,
Has left his Hope with all! — WHITTIER.

93. I see the pyramids building; I hear the shoutings of the army of Alexander; I feel the ground shake beneath the march of Cambyses. I sit as in a theatre, — the stage is time, the play is the world. — Alex. Smith.

94. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint: but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones. — Irving.

95. Others shall sing the song,
Others shall right the wrong,
Finish what I begin,
And all I fail of win.

What matter, I or they?
Mine or another's day,
So the right word be said
And life the sweeter made? — Whittier.

96. Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land?
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd? — Scott.

97. O summer day beside the joyous sea!
O summer day so wonderful and white,
So full of gladness and so full of pain!
Forever and forever shalt thou be
To some the gravestone of a dead delight,
To some the landmark of a new domain. — Longfellow.

98. The reader must not, from any testimony of mine, contract a dislike toward our slumberous stream. In the light of a calm and golden sunset it becomes lovely beyond expression; the more lovely

for the quietude that so well accords with the hour, when even the wind, after blustering all day, usually hushes itself to rest. Each tree and rock, and every blade of grass, is distinctly imaged, and however unsightly in reality, assumes ideal beauty in the reflection. . . . All the sky glows downward at our feet; the rich clouds float through the unruffled bosom of the stream like heavenly thoughts through a peaceful heart. We will not, then, malign our river as gross and impure while it can glorify itself with so adequate a picture of the heaven that broods above it; or, if we remember its tawny hue and the muddiness of its bed, let it be a symbol that the earthliest human soul has an infinite spiritual capacity and may contain the better world within its depths. — HAWTHORNE.

99. "No more!" Oh, how majestically mournful are those words! They sound like the roar of the wind through a forest of pines. — LONGFELLOW.

100. Life is a leaf of paper white,
Whereon each one of us may write
His word or two, and then comes night. — LOWELL.

101. When can their glory fade?
Oh, the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade, —
Noble six hundred! — TENNYSON.

102. He who thinks his place below him will certainly be below his place. — SAVILLE.

103. A day — an hour — of virtuous liberty is worth a whole eternity in bondage.

104. It will bring his gray hairs with sorrow to the grave.

105. Truth, crushed to earth, shall rise again;
The eternal years of God are hers:
But Error, wounded, writhes with pain,
And dies among her worshipers. — BRYANT.

106. My own self-pity, like the redbreast bird,
Flies back to cover all that past with leaves.
MRS. BROWNING.

107. Maiden, that read'st this simple rhyme,
Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For oh, it is not always May!

Enjoy the Spring of Love and Youth,
To some good angel leave the rest;
For Time will teach thee soon the truth,
There are no birds in last year's nest! — LONGFELLOW.

108. Recollect that while dwelling with the fond garrulity of age over these fairy scenes, endeared to thee by the recollections of thy youth, and the charms of a thousand legendary tales which beguiled the simple ear of thy childhood; recollect that thou art trifling with those fleeting moments which should be devoted to loftier things. Is not Time — relentless Time — shaking, with palsied hand, his almost exhausted hour-glass before thee? — IRVING.

109. The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differ from the picture-writing of Mexico.... The character of Milton was peculiarly distinguished by loftiness of spirit; that of Dante by intensity of feeling. — MACAULAY.

110. Vice shuddered in his presence, and virtue always felt his frosting hand. — R. H. LEE.

111. They have Moses and the prophets; let them hear them.
LUKE xvi, 29.

112. Ring out the thousand wars of old,
Ring in the thousand years of peace. — TENNYSON.

113. Sink or swim, live or die, survive or perish, I give my hand and heart to this vote. — WEBSTER.

114. Marbles forget their message to mankind. — HOLMES.

115. Who does not know the tale as told in the magic page of Shakespeare? — IRVING.

116. Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head,
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright,
That birds would sing, and think it were not night.
SHAKESPEARE.

117. Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade. — SHIRLEY.

118. As he walked, his eyes were on the ground.

119. His death, which happened in his berth,
At forty-odd befell;
They went and told the sexton, and
The sexton tolled the bell. — HOOD.

120. All is not gold that glitters.

121. I speak within bounds when I say that the British traveler is not exceptionally noted, in any part of the world, for the gentle humility with which he submits to the extortions and other disagreeable things incident to a tourist's life.

122. And it bubbles and seethes, and it hisses and roars,
As when fire is with water commix'd and contending,
And the spray of its wrath to the welkin upsoars,
And flood upon flood hurries on, never ending.
[Description of a whirlpool.] — SCHILLER.

123. Better not be at all
Than not be noble. — TENNYSON.

124. Alas! for the rarity
Of Christian charity
Under the sun! — HOOD.

125. They are poor
That have lost nothing: they are poorer far
Who, losing, have forgotten: they most poor
Of all, who lose and wish they might forget.
JEAN INGELOW.

126. The night is calm and cloudless,
And still as still can be,
And the stars come forth to listen
To the music of the sea.
They gather and gather and gather,
Until they crowd the sky,
And listen, in breathless silence,
To the solemn litany. — LONGFELLOW.

127. Why is dust and ashes proud?

128. Books are the legacies that genius leaves to mankind.

129. Leafless are the trees; their purple branches
Spread themselves abroad, like reefs of coral,
Rising silent
In the Red Sea of the winter sunset. — LONGFELLOW.

130. Like warp and woof all destinies
Are woven fast,
Linked in sympathy like the keys
Of an organ vast.

Pluck one thread, and the web ye mar;
Break but one
Of a thousand keys, and the paining jar
Through all will run. — WHITTIER.

131. A Streamlet started forth from a spring in the side of a mountain, and, after an infancy of gay leaps in bright cascades, spread out into a more quiet and steady movement. It began then to dream and meditate on the object for which it existed. While in this grave mood a Will-o'-wisp darted out and danced over its waters.

"Ah!" cried the Streamlet; "this is a heavenly light sent to tell me what I wish to know, and to guide my course."

But the Will-o'-wisp soon flitted away and vanished, leaving the Streamlet more perplexed than before. Its first creed was gone. Then a rosy cloud floated in the sky and mirrored itself in the bosom of the Stream.

"This," it cried, "is a token of Paradise!"

But a wind ruffled the water, and the tinted cloud was mirrored no more; and when the Streamlet became still again, the rosy cloud had passed from the sky. Then a water-lily expanded on its waves.

"Behold!" said the Streamlet; "to nourish this beauty is the end and aim of my life."

But the lily presently folded up and perished. The Streamlet moved on. Presently it came to a spot where men had thrown hard stones in its way, obstructed its course, turned it aside through a narrow channel and forced it to rush in a confused perilous way over a wheel.

"Alas!" cried the Streamlet; "is it then for this agony I was born?"

But after some wild splashes the Streamlet found itself at peace again and went on widening. And now a glorious moon came out and showered gold all over it.

"How wealthy I am!" cried the Streamlet.

The moon waned. But the stars came out, and the ripples caught them as bright marvels; they hinted deeper, steadier glories yet to be revealed. But the stars set.

At length a Poet reclined on its bank and sang to it:

"Sweet Streamlet! What a bright life must have been yours! What flowers must have fringed your gliding way, what rosy clouds you have reflected, what lilies you have nourished, what stars have risen to tell you their secrets ere they have set! You have done brave work, too. You have watered the meadow and made it wave with grain; you have conspired with the sun to ripen the harvest, and when matured you have helped to turn it into bread. Not for any one of these joys and uses were you made, but for all! So may the stream of my life run on, with varied happiness and helpfulness, not anxious about the unknown Sea to which thou and I, fair Stream, are tending."

As the Streamlet listened, all the beauties it had known shone out again, and they all clustered — dancing light, rosy cloud, golden moon, and serene stars — around the great sorrow it had encountered, the obstruction which had ground grain for man ; for that, transfigured in the Poet's song, seemed the happiest experience of all. MONCURE D. CONWAY.

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SUMMARY

320. Figures of speech are variations from the literal or ordinary forms of expression to a more attractive or more striking form. The chief use of figures is to make the thought clearer or more pleasing.

The figures based on resemblances are simile, metaphor, allegory, and personification.

The figures based on contrast are antithesis and epigram.

The figures based on other relations are metonymy, synecdoche, apostrophe, exclamation, interrogation, hyperbole, climax, and irony.

Less important figures are vision, euphemism, onomatopœia, litotes, parallel, allusion, and alliteration.

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